TWENTY-FOUR PAGES

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Last week I saw Maude Adams getting of a cab opposite the MIRROR office, and she looked so like a school girl in town for a day's shopping that I wished I had a kodak to

She had a shirt waist and a sailor hat, and She had a shirt waist and a san't Juliet for the notice with all are troubles and her tire-some and marse, was would have worried me to

with an about an hour and a half.

Alss Adams didn't look particularly well or

to happen and lamppose a long season and

so i hard work are not conducive to radiant

yes, a spaingly step and rose-bloom blush.

I am never able to quite make up my mind

hether agreement who succeed in any art do not

I am here able to quite make up my mind whether women who succeed in any art do not have to give up too much in order to attain their goal. The only artists who grow fat and comfortable looking are the singers.

An actress can take the best kind of care of herself, but if she is a student and in earnest she seems to show the strain in eyes and gait, and even in disposition. Then she begins to get those "noble lines" around the eyes, that tell of trials and disappointments and strivings in her work.

eyes, that tell of trials and disappointments and strivings in her work.

We matinee girls spend all our time getting them ironed out, because nobility doesn't count for much nowadays. A little good peroxide and a dab or two of pink in the right place, with a little pearl powder dusted over, is a better make up for the End of the Century Girl, who wants to get on in this naughty world.

But talking of work, my dear brethren, I think the great trouble is that we overdo. Those of us who are inclined to study and be good are altogether too much so.

And others not you and me, of course-just dabble our mental tootsie wootsies in the brook and flirt with work over our shoulders. If there were only any way to balance things what a beautiful world this would be If no one got thin from overwork or got fat from doing nothing literature and art might

go hand and hand through pleasant meadows.
But there will aiways be the busy idlers,
who loaf through life on purpose, the dreamers, who think that some day they will begin

to do things, and the others who say nothing but go ahead and get there.

The fact is most of us do not work hard enough. We frivol away our time laying pipes for the magnificent things we are going accomplish when we land on the golder shores of Sometime Land, and all the time the beautiful present is slipping away, and the Mountain of the Undone looms up higher than ever between us and our ambition.

ever between us and our ambition.

I know this sounds a little bit like a graduation essay—one of those flowery flights of fancy that shy reluctant girl grads fling into the teeth of their adoring relatives—but it's true that there's a lot of time wasted by us all.

Especially by those of us blessed with artistic temperaments and good appetites. A certain marker of hours roughly a consecrated to

tain number of hours must be consecrated to sleep. We try to get around this sometimes, but you cannot make a continuous success of the effort. Then a large amount of time is spent in dallying with meals and between meals in dallying with pepsin tablets, and in the small space of time that is left we make our little blind attempts to crowd in life, love, study, art, pleasure, pain, death, and all the rest of it.

What a joke it is when you think of it that way! What wonder is it that we throw roses at the feet of those who achieve—the winners in life's game!

And we who only dream with folded hands appalled by the immensity and impossibility of perfection, who stop to rest by the roadside and gather blossoms that wither before they are well off the stems—I wonder if in the great rounding up of things we'll be in it? For my part I should be perfectly happy if

For my part I should be perfectly happy it I could get a place on a cloud with the crowd and hear the successful ones twanging their golden harps of jubilee.

That would be Hades enough for some folks—an eternity of just thinking what you might have done when you had the chance—when you had a head and hands and eyes and ears and a brain to work with—and didn't.

I suppose you'd like to know why I'm so crowded with talk this morning. The fact is that the Summertime is a splendid time to think—to plan—to ask yourself: What am I living for? What right have I on earth? Am I drifting? And if so, whither? We are all very much like steam heated

flats. No matter how many improvements we have we can stand a few more, and this is the best season for adding to the qualities we

are shy of.
To think is easy—and talk, except over long distances, is inexpensive, but to act is a different thing. There is none of us but can stand a little study—a little systematized study—and a little systematized work. Don't allow yourself to feel content.

Contentment is not the blessing that we were brought up to believe. It's an opium pill that lulls us into slumber, too deep even for dreams. It is a knockout drop that deadens every sensibility, except the keen enjoyment to be derived from wabbling in a rocking chair. It is the sandbag that holds us to the ground when the stars becken us to come and ground when the stars becken us to come and play with them.

Discontent—the demon discontent burning

in our souls, until we stand with our hopeless faces turned to the sky and our empty hands stretched up toward something that we know not of—if I were a sculptor I would chop that out of a rock and call it \_ife.

Stage people do not realize the magnificent possibilities they hold within their grasp. No one does, for that matter, but few of us have the back ground—the arena—the weapons rendy made for our hands—spears fashioned and sharpened by the greatest minds that have

been born since the beginning of time. Success rewards study and work in the art of the theatre more quickly than in any pro-fession of the bunch. And the road is not long and weary and overgrown with briars, as it is for the artist, the poet, the people who have to deal with things that are put down to-day to be torn apart to-morrow by ruthless

An actor has the power to reach the hearts of his listeners by the sincerity with which he interprets a thought or an emotion, and few

will question his method. A man told me the other evening that he went to see a play night after night at a certain hour to hear an actress repeat one little sentence.

She acted the part of a woman who stabbed a man that she loved in a moment of passion. Then she walked softly from the room where the man lay dying, and turned from the stairway to whisper "I didn't mean it. I hope I didn't hurt you!"

Commanniage, theatrical almost mendin it.

Commonplace, theatrical, almost maudlin it sounds as it is written, but the awakened womanbood of the murderess—the old tenderness of the love she had for her victim, the naturalness of the woman's tone and face and attitude, brought a very commonplace young man to the theatre six nights a week, and he would have gone to the matinees, if he had the

So call it trickery, mimicry or what you will, the power is there, in your trade, and you hold it in your hand. The artist or the poet cannot interpret, they must create, and a color laid on too thick, or a misplaced cog in the meter, and there is the fruit of their brain for daws to peck at. Shakespeare's grammar was quite awful, you know. He'd never get in the magazines nowadays. But you folks who do him behind

nowadays. But you folks who do him behind the footlights can touch him up so that even a modern audience will sit through any num-ber of acts and accept him for a week's run

Mrs. Langtry's daughter Jeanne, who wants to go on the stage if mamma will only let her, was described to me in a letter from abroad recently, and, according to my correspondent, she is an even more fascinating woman than

"She is thoroughly up to date," the letter says, "very beautiful in face and form, and with a brightness that is more American than English. She is an omniverous reader, and has most decided opinions in literature and art, which she expresses originally and naively. She knows all about horses, and can talk about every modern sport with a familiarity that stuns one, although she is only twenty years

When Jeanne was in America she was a long legged little thing that didn't promise to be anything in particular. Beautiful women's daughters are very apt to be like great men's

Lillian Russell, Jr., is a tomboyish young person without a hint of her mother's rare and radiant charm, but no doubt, like Miss Langtry, she will blossom out as a corking beauty one of these days and have a few photograph taken of herself.

It must be trying to have an eternally beau tiful mother with the camera habit who wasn't thoughtful enough to think that daughter might wish to keep up the family traits of good looks and a winning way.

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"The Gadfly," they say will be dramatized. I cannot imagine how it would be possible to make stage material out of that gloomy mix-up of irreligion and politics that seems to have little motive except to show that religious dis-illusion produces queer results. The hero, with his hideously morbid ideas

and his numerous scars, which the authoress brings up with the care of a museum lecturer in every chapter; his sneering disbelief in everything that human beings try to hope for in some form or other; the unnatural heroine
—what can ever be done with this material to
mold it into a play that an audience will do

anything but shiver at?
As a study of a curious, complex creature that was insane on several subjects, "The Gadfly" is no doubt an addition to literature As a book that would do any possible good to a cause or an individual it is impossible. As a play it would be even worse. The one scene of the book which probably inspired the dram-atist to convert the story into a play would be

ssed from any stage. Insults to religion, or sect, or nationality will not go in these days, and when coupled with an unhealthy morgue-like story, what rea-son is there for its perpetuation outside book

The Fourth rings down the curtain on the preliminary season; the Summer is on for a run! Now, ho! for cooling breezes that will fan the cheek of the weary Thespian and wonder what they struck.

der what they struck.

Now will we hie us to our country cottages—some of us have 'em, you know—and get near to the great, throbbing heart of nature.

'They say that when you are rich enough to have a Summer cottage you begin to get other troubles—such as coupon thumb and ticker eye—two complaints that are even more fashionable than appendicitis.

Theatrical folks don't have those first two dread diseases as a rule. So if you are like

me and haven't a cottage of your own, be thankful for one thing—that you are alive and have your health. It's nice to have one's health.

Lots of us wouldn't know coupon thumb from a wart and would go and have it cauterized. But the proper thing is to wear a ring on the affected member and be seen about Wall Street with a gay necktie and a worried manner.

THE MATINEE GIRL.

#### DE WOLF HOPPER SAILS LONDONWARD.

De Wolf Hopper and his company sailed last Wednesday, on the steamship St. Paul, to present El Capitan in London. It is understood that if this opera succeeds in the English metropolis Mr. Hopper may produce there lish metropolis Mr. Hopper may produce there some of the other works in which he has found favor here. The departing company included Nella Bergen, Jessie Mackaye, Henry Norman, Harold Blake: Harry Stope, stage-manager; Herbert A. Cripps, musical director; Alice Hosmer, Cora Carlisle, Bertie Lenhardt, Ida Lester, Gertrude Berton, Belle Lyman, Ethel Norcross, Ema Allien, Nathalia Alllen, Nellie Sidney, Minnie Woodbury, Minnie Slavin, Marguerite Donelson, Georgie Stewart. vin, Marguerite Donelson, Georgie Stewart Grace Blake, Georgia Irving, Marie Franklin Grace Blake, Georgia Irving, Marie Frankin, Ada Bernard, Grace Frankton, Clara Frankton, Estelle Hamilton, Gladys Earlcott, Estelle Warde, Clara Wiliams, and Muriel Aliena. Alfred Klein, now in London, will join the company there to play his original role, and the male choristers will be secured in England.

#### THE NEW CASINO PRODUCTION.

The new musical comedy, Wild Oats, adapted by Harry B. Smith from the French, with music by Ludwig Englander, is announced for production at the Casino on July 10. The cast will include Dan Daly, Harry Davenport, Joseph Cawthorn, Max Freeman, Thomas Q. Seabrooke, Mabel Gilman, Marie George, Carrie Perkins, Jeannette Bageard, Phyllis Ran-kin, and May Young.

#### SHAKESPEARE AS VIEWED BY SCIENCE.

Where is the one that has ever written a Where is the one that has ever written a line for publication who has not wished to be able to so forcibly present an argument, so graphically portray feelings, emotions, as to force posterity to write his name among the immortals? A knowledge, a certainty, that one's name should live while ever man has a language would go far toward soothing many a headache, many a heartache, and furnish language would go far toward sootning many a headache, many a heartache, and furnish much consolation for the wearisome delays that are the inevitable portion of the writer.

And yet the mediocrity of him who can but write "pot-boilers" carries with it an assured blessing. The man must live meagerly and

blessing. The man must live meagerly and die unknown: he has left no immortal comedy to be printed and reprinted, translated and translated again; his homely talents, his abilities to instruct or amuse, have gone to the grave with him. "Pity 'tis, 'tis true," but there is comfort in the thought that his faults of person and of style have also entered into eternal rest. No scientist will ever put him and his works under a cruel, merciless microscope. De Fardel, with careful scrutiny and exactness, made post-mortem reviews of the poems of the immortal Dante; Monsieur De Vogué did the same conscientious work on the poems of the immortal Dante; Monsieur De Vogué did the same conscientious work on the writings of Dostofewski; D'Arvéde Barine for Thomas de Quincey; De Roncoroni made his studies on Tasso; De Patrizi on Leopardi. Our own English-writing Shakespeare es-caped for a long time, only in the end to come in for a double portion. First by Giuseppe Zino, who, with judicial severity, made a list of Shakespeare's criminals, at the same time

of Shakespeare's criminals, at the same time classing these characters, and telling which among them were hereditary criminals, which confirmed criminals, and which were capable of repentance. Zino was animated by the firm resolve to hew to the line, regardless of whose feelings might be wounded by the fly-

g chips. After Züno came Enrico Ferri. The par ticulars in which these noted scientists dis-agree are worthy of more than a passing

Lombroso held the opinion that a genius was but a sort of a nervous psychic, a brain and an intellect so abnormally developed that its possessor was little short of mad.

But Züne, who in his conclusion is sustained

by Magnan and Legrain, maintained that the mentality of Shakespeare was well poised, healthy, sane.

Züno says that Shakespeare was gifted with Zuno says that Shakespeare was gifted with a "precocity of psychic development and an impetuosity of character;" but admits the per-verted sexuality with which the poet has been so often charged. He then weighs out for you, and names the component parts of the moral and interlectual make-up of the man, with such fidelity to realism that you fancy that you are in a magic laboratory where poets are materialized from the smoke of the crucible. Within Shakespeare, according to Züno, there was incontestably an ideal of right and equity, grace, bravery; which, in their relations to law, are consistent with the most recent progress in judicial matters; while in matters of judgment, punishment, Shakespeare is in advance even of the present times. And Zino proves this by placing before the reader a clear view of the criminal anthropology in The Merchant of Venice and Measure for

We now come to the most interesting and the newest features of Züno's book, that in which he analyzes with dineness and competence the numerous types of criminals that he finds in Shakespeare's plays. There are seven

different classes.

First is the psychological criminals, which were themselves subdivided into two classesa, those capable of repentance, such as Wolsey in Henry IV., and Buckingham in Richard III.; b, those incapable of repentance illustrates III.; b, those incapable of repentance, illustrated by Iago in Othello, and Antonio in The Tempest.

second class is composed of the criminals of passion-Othello, Macbeth, and others. Third, those made criminals by the occa-on—Claudio and Angile in Measure for Measure.

Fourth, those made criminals by inadaptation—out of joint with the times—such as Shylock in The Merchant of Venice, Edmond in King Lear, and the bastard John

Fifth, ferocious criminals, bullies, typified y Caliban in The Tempest, and Falstaff in by Caliban in the King Henry.
Sixth, political criminals, like Julius Casar Schors.

Third. These types of Shakespearean criminals were studied by Enrico Ferri, who, in his different ones indeed from those that Professor Züno had set down.

Upon one point these two scientists agree, and that is that Hamlet was a criminal of passion: that he was affected at times by a mild form of insanity. He had an hallucina-tion, but he posed for madder than he really was; had intervals of consciousness of his own passion, but not sufficient force to trans-late his ideas into acts. But while, according to Ferri. Macbeth is a born criminal, attainted with epilepsy, psychic larva, with Züno Macbeth and Othello were criminals that passion pushed on to murder, made desperate to this pitch by cupidity and disappointed ambition.

Iago, according to Ferri, would furnish a model to the unscrupulous adept in hypnotism, able as he was to impress others to execute his own wicked will; that Iago was indeed a real criminal. Züno, on the contrary, considers lago as but a man of ordinary intelligence. neither mentally diseased nor unbalanced, but who, by jealousy and ambition, became a low

and vulgar criminal. Again, while Ferri considers Hamlet an in-sane criminal, Zino denies that the gloomy Prince of Denmark had any of the qualifica Prince of Denmark and any of the quantica-tions of the criminal, because, according to Shakespeare, persons who are drawn on by morbid impulse to manifest acts of insanity cannot be held responsible either morally or politically. In this decision, given on the exact classification of criminals, the author has shown a very close study of his theme, revealing a profound knowledge of the works of Shakespeare, a grand finesse of psychological analysis, much discernment in that scientific interpretation of these literary characters. Along this line may be particularly mentioned Richard III., Gonerilla, and Regana (King Lear), a critical exposition of the doctrines of Lombroso on the subject of born criminals. Zino shows that the professor of Turin is mis-taken in giving account only to the organism of the delinquent and forgetting to take into consideration the influences of his surround-

Ziino shows that insanity was admirably de scribed by the poets long before it was at-tempted by the savants. Homer, in the Iliad, places before us a sufferer from melancholia: Sophocles, in Ajax, shows us a perfect type

of the insane epileptic. We also find, in the Bible account of Saul, a beautiful description of furor, of lycanthropy in Nabuchodnozer, of simulation in David. "But," says Zino, "among all the prose writers, poets, philosophers and physicians of times passed, no one surpassed or even equaled Shakespeare in the truthfulness of his symptomological pictures, or his just pathological inductions in regard to mania." Hippocrates, Asclepiades, Celse, Coelius, Aurelianus, and others, it is true, have depicted mental alienation, but under such diverse aspects that Shakespeare could not have learned from them what he has written; he drew all from his own inner consciousness.

Shakespeare was too keen an observer of the Shakespeare was too keen an observer of the human soul not to mention simulated insanity; in this he also confirms the profundity of his genius. Among the feigners he mentions Hamlet, and Edward in King Lear. Nor has he forgotten the imbeciles, the sots, the buffoons, which are, in a sense, psychological perverts. Numerous types of this kind are revealed in his works, such as Spied and Launzio, in The Two Gentlemen of Verona: Puck and Bottom in A Midsummer Night's Dream. And of the buffoon of King Lear he has also made a most exhaustive study. exhaustive study

exhaustive study.

To render still more clear his ideas on this subject Züno has reunited in one nosological and clinical list the principal forms of insanity with which Shakespeare's characters were afflicted. Here they are. First, acute dementia, Ophelia; second, melancholia, Hamiet; third misanthropia, Timon of Athens; fourth, paranoia, with a delusion of persecution, Macbeth; fifth, monomania of jealousy, Othello; sixth, religious and political monomania, Joan of Arc: seventh, dementia, with agitation, King Lear; eighth, maniacal excitation, Lady Macbeth; ninth, mental debility, Richard III. Macbeth; ninth, mental debility, Richard III

Thus ends the study in which Zuno proposes to throw light on those sides of the works of Shakespeare where the least is known, and by this to reveal the divine power of the poet in this to reveal the divide poly.
matters of morbid psychology.
RUTH EVERETT.

#### SOL SMITH RUSSELL.

Sol Smith Russell, a portrait of whom appears upon the first page of this issue of The Mirror, needs no word of introduction. Mr. Russell celebrated his fifty-first birthday only a few weeks ago, having been born on June 15, 1848, at Brunswick, Mo. His father never had been in a theatre, and his mother. although a sister-in-law of Sol Smith, seldom revealed any interest in the playhouse. His professional debut was made in 1863, at the Defiance Theatre, Cairo, Ill., as song and dance artist, player of all sorts of roles, drummer in the band—general utility with a ven-geance—at \$6 a week. The first part ever intrusted to him was Pet-a-Pit, a negro girl, in The Hidden Hand.

After three years of adventure, vicissitude, and hardship in many places, the young actor, in 1866, joined the company at Ben De Bar's Theatre, St. Louis, as second low comedian. Then he played a season in stock in Leaven worth, Kan., where he met the Berger family With the Berger and Peake families he came East for the first time, and soon appeared in a Philadelphia stock company. Later he played in stock in this city and in Boston, and, after occasional excursions into the lyceum field, joined the company of the late Augustin Daly. In 1880 Mr. Russell produced Edgewood Folks, which, though none too promising at the

roins, which, though none too promising at the outset, gradually gained in public favor and was played for five years with large returns. Since then his plays are familiar to all—Felix McKusick, Pa, Bewitched, A Poor Relation, The Tale of a Coat, April Weather, Peaceful Valley, A Bachelor's Romance, and others are well remembered, while a few reviewle of the well remembered, while a few revivals of the old comedies have been interesting variations. During the season just passed Mr. Russell has achieved one of his greatest successes in Charles Klein's play, Hon, John Grigsby.

### ACTORS' CHURCH ALLIANCE OFFICERS.

The adjourned meeting of the Actors' Church Alliance was held last Tuesday evening at the Berkeley Lyceum.

The following officers were elected to serve for the ensuing year: Bishop Henry C. Potter, President; F. F. Mackay, First Vice-President; Rev. Thomas R. Slicer, Second Vice-President; Rev. Walter E. Bentley, Secretary; George D. MacIntyre, Treasurer. Council from the church, Rabbi Silverman, Rev. Thomas J. Ducey, Rev. Francis J. Clay Moran, Harriet A. Keyser, Rev. Walter E. Bentley, Margaret Lawrence, Rev. James A. Francis, Rev. Thomas F. Seil Labora H. Bentley, Margaret Lawrence, Rev. James A. Francis, Rev. Thomas E. Sill, John A. Holden, and J. A. Smith; from the stage, William F. Owen, Rosa Rand, Verner Clarges, Mrs. W. G. Jones, Viola Allen, Albert C. Deltwyn, Alfred Fisher, Mrs. Kate D. Wilson, James A. Herne, and J. A. Washburne.

The next meeting will occur on July 19, when there will be an information.

when there will be an informal gathering at St. Chrysostom's Parish House, Seventh Av-enue and Thirty-ninth Street.

#### ENGAGEMENTS.

William H. Dupont, re-engeged with William H. Crane.

Vivia Ogden, for Taciturnez in De Wolf Hopper's London production of El Capitan. John E. Turton, with George W. Monroe in Mrs. B. O'Shaughnessy, Wash Lady.

For Two Married Men, Charles E. Schilling, manager; J. Rush Bronson, S. S. Simp-son, Ray Southard, Joe Harkins, Alex Henry. Walter Messinger, Perry Allen, Harry Clark, Ray Lewis, Kittie Ridgeway, Healey Sisters, Anna Houck, Nettie Ford, and May Jencks.

Charles A. Morgan, re-engaged at Chutes Park, Denver, to play Lieutenant Ord in R. A. Roberts' production of The Battle of Sau A. Roberts Juan Hill.

Richard Carle, for The Children of the

Frank Hurst, as business representative in advance of George W. Monroe in his new play. Mrs. B. O'Shaughnessey. Margaret Lee, Bessie Ellis, and John E. Turton, for the above

Marie Arkwright, F. R. Hoffman, Frederic Dilger, and H. K. Hamilton, with Charles Mortimer.

Helene Salinger, and H. R. Hanlon, with Edgar Selden, for The Lobster.

Oscar Eagle, as stage director with the Liebler Company, for Viola Allen's production of The Christian.

Leon De Groot, a promising young singer of Newark, N. J., has been engaged by Francis Wilson for the coming season.

### IN OTHER CITIES.

#### SAN FRANCISCO.

SAN FRANCISCO.

The latest thing in theatrical display was offered the San Francisco public June 18, when to too the Control Rawakami and Madame Pacco, heraided as the Henry Irving and Ellen Terry of Japan, made their first appearance on the American stage at the California. The co. consisted of twenty-five persons, described as "rising" actors at the California. The co. consisted of twenty-five persons, described as "rising" actors act resens of Japan, and the performance they gave was qualit and artistic. The scenery was of old Japan, and in the four sketches given by the co. a good insight into Japanese social as well as martial customs was afforded the audience. The scenery, of which more anon, we excellent. The scenery, of which more anon, when of a pantomime than anything else, every opportunity was afforded the performers of showing their art by conveying their meaning in gesture and facial expression. The general verdict was that Mr. Kawakami and Madame Jacco were artists of no mean ability. Four stetches were produced, three purely of Japanese life, and a fourth, purporting to represent the celebration of Dewey's Manila victory on the shores of Japan. Madame Yacco took the part of a Geisha in each sketch, and very winsome and graceful she looked. Kawakami proved to be a manly, dashing fellow, with considerable dramatic force. One of the most interesting features of the show was the illustration given of the Japanese play the audience had plenty of leisure to study the points of the duello à la Japanais. Another thing noticeable was the way in which the fighters hurled each other down rocky chasms, turning somersaults and putting an amount of realism into their encounters that would make the average meloiramatic star turn green with envy. Unfortunately the enterprise was not a monetary success. Madame Yacco endeavored on her arrival here to enlist the sympathies of society by giving Japanese tess at the Palace Hotel, but while society attended her receptions and drank her tea, it did not go to see her p

Great, one of the successes of last season, will be revived.

The Lombardi Italian Opera co. continues to present artistic work at the Alhambra. Avedano and Salassa the premier tenor and baritone, have been engaged to play in grand opera during the forthcoming season at the Tivoli. There are other tenors and baritones in the co., however, and they are scoring nightly.

The Brigands was the attraction at the Tivoli week 19 25. Gracie Plaisted as Fiorilla. Edwin Stevens as Pietro and Charles Swain as the Captain of Carabiniers scored hits. Orpheus and Eurydice will be revived 26, 27 and 28, and 29 Denis O'Sullivan makes his reappearance in Shamus O'Brien.

tain of Carabiners seed 26, 27 and 28, and 28 Eurydice will be revived 26, 27 and 28, and 28 Denis O'Sullivan makes his reappearance in Shamus O'Brien.

The Southwell Opera co. occupied the boards of the Grand with The Chimes of Normandy. It was a great success and will run a second week.

FRED S. MYRTLE.

#### DENVER.

DENVER.

The Summer resorts drew crowds week of June 25. Both Manhattan Beach and Elitch's Gardens put forth their best efforts.

Manhattan Beach offered The Three Musketeers. Robert Drouet made a fine figure as D'Artugnan, dashing and handsome, and gave a virile, picturesque impersonation. Emmet King's Duke of Buckingham showed careful study and a fine conception of the character. Charles S. Abbe portrayed the crafty Cardinal with subtle art. Mr. Brown was an effective Aramis, and Charles Napier's Athos was well played. The Bonacieux of John Findlay was full of humor. Charlotte beane as Lady De Winter carried herself with becoming grace and showed a keen appreciation of the difficult role. Minnie Seligman as the Queen was truy majestic and was most magnificent in the exciting scenes at the closing. Laura Case was a dainty and beautiful Constance, reading her lines with delightful expression. Of the others in the cast deserving favorable mention were Frederick B. Hill as the King, Robert E. Bell as Count de Rochefort. Charles Roux as La Tour, Mr. Hattenbock as Captain Seadrift, and Adaline Dunlap as the Page. About fifty extra people assisted. The costumes were historically correct and the scenic investment elaborate and complete. It is by far the best production of romantic plays ever given here by any stock co. Next week, 3-8, will introduce Orrin Johnson, the new leading man, in A Wife's Peril.

At Elitch's Gardens the Bellows Stock co. added to their repertoire another artistic success in Trilby, with Henrietta Crossman in the filterole. Miss Crossman presented a pretty picture and in the lighter portion of the play captured

added to their repertoire another artistic success in Trilby, with Herrletta Crossman in the titherole. Miss Crossman presented a pretry picture and in the lighter portion of the play captured her audiences. Howell Hansell, conscientious in all his work, gave a very intelligent portrayal of the hypnotic Svengali. The best work done here by Frederick Conger was his Little Billie. The Taffy of Mr. McVicars and the Laird of Brigham Royce were both exceptionally fine pieces of character work. David Miles as Gecko deserves special mention, as does Hiram Sheldon as Zou. Madge Carr Cook as Madame Vinard played with excellent judgment. Lillian Daily in the Small part of Mrs. Bagot and Scott Cooper as Bev. Mr. Bagot were acceptable. Eleanor Robson, Katherine Field, May McKay, and Florence Johnson were fascinating grisettes, and Will Chamberlain was good as the theatrical manager. The studio scene was most elaborate. Although under the general supervision of Mr. Bellows, the stage direction was intrusted to Frederick Conger, who deserves much praise for the production. Alabama 2-8, for which Frederick Perry, of the Giffen co., has been especially engaged to piay Colonel Moberly. Mr. Long, the courteous manager of this resort, is adding new features to the zoo and is indefatigable in his efforts to increase the popularity of the Garden.

At the Broadway 30-1 two performances of The Turtle drew large houses. The cast the cluded Isabelle Evesson, Jennie Reiffarth, Ada Peaves, Marion Ballou, Lillian Coleman, Signor Perugini, George Holland, Louis Imbaus, Hudson Liston, and Ulric B. Collins.

Robert Drouet closed his three weeks' engagement as leading man of the Manhattan Beach Stock co. on 1. During this short stay Mr. Brouet has become an immense invertie with the Beach clientele and much regret is felt that former plans prevent a longer stay Orthin John will succeed Mr. Drouet Mr. and Mrs.

Drouet will spend two weeks in this vicinity before returning East.

The Giffen co. returned from their State trip 26, having closed at Central City 25. Several of the members will spend a week or two in this vicinity.

R. L. Herbert.

#### MILWAUKEE.

King Carnival reigns supreme here this week and the town is flooded with visitors and sight-seers. The guest of honor is your esteemed Governor Rooseveit, who has consented to head the floral parade June 28. The city is gorgeously decorated, and for the next four or five days will be engulfed in a whirlpool of gaiety and merriment.

decorated, and for the next four or five days will be engulfed in a whirlpool of gaiety and merriment.

The attraction at the Academy 26 was The Private Secretary and the comedy drew a good house. The Thanhouser-Hatch players gave a very satisfactory performance, and were recompensed by spontaneous rounds of laughter and applause. William Yerance as Cattermole gave a vigorous and well sustained impersonation, and one of the best of this thoughtful actor's many clever portrayals. R. C. Chamberlin was extremely funny in the title-role, though a trifle too lethargic. Max von Mitzel as Gibson, the tailor, again demonstrated his peculiar fitness for character parts, and Frederick Paulding appeared as Douglas Cattermole, a style of part rather unsuited to him. Valerie Bergere was full of vim and animation as Edith Marsland, Gertrude Homan was sweet and attractive as her friend Eva. Julia Blanc, whose versatile and excellent work has made her an established favorite, gave a delightfully clever illustration of Miss Ashford, and one of the most artistic bits of the production was contributed by Meta Brittain as Mrs. Stead. John M. Salnpoils, Donald Bowles, Samuel Lewis, and W. S. Murray filled lesser roles satisfactorily, and the stage was most tastefully set. Fort France 3-9.

At the Davidson the Frawley Stock co. opened 25 in The Wife to a slim house. The co. gave a highly finished and intelligent performance, and Blanche Bates, who has won hosts of admirers here, added another charming interpretation in the role of Helen Truman. Harrington Reynolds gave an excellent portrayal of Robert Gray, J. R. Amory was especially good as Silas Truman. Alfred Hickman was an ideal Jack Dexter, T. Daniel Frawley played John Rutherford with dignity, and Charles W. King scored a hit as Major Putnam. Mary Van Buren enacted the role of Lucille Ferrant very cleverly and looked exceedingly beautiful. Mrs. F. M. Bates was capital as Mrs. Ives, Frank Mathieu did creditably as Mathew Culver, and George Gaston, Ada Levick, and Kathleen Chamb

displayed the greatest satisfaction. The Last Word 2-8.

The Wilbur-Kirwin Opera co. opened an engagement at the Alhambra to a packed house 25. The Queen's Lace Handkerchief was presented, and for a popular priced attraction the performance was highly praiseworthy. Some of the principals possess fine voices, particularly E. A. Clark and C. A. Fuller, baritone and basso, respectively. Harold Gordon displayed a pleasing tenor voice, and the ever popular Susie Kirwin won much favor. J. C. Harvey, the clever comedian of the co., caused much laugater and scored a distinct hit. Many popular songs and specialties were interpolated, and, while the hypercritical might find fault with this somewhat incongruous performance, it proved a veritable fund of entertainment to the ordinary amusement seeker, and the efforts of the co. were rewarded by abundant applause. The Two Vagabonds will be given the latter half of the week, and Carmen and The Merry War 2-8.

The Thanhouser-Hatch Stock co. loses one of its most popular and faithful members in Samuel Lewis, who closes his engagement 2 to visit his home in San Francisco. For the past thirty-three weeks Mr. Lewis has ably filled the position of assistant stage director at the Academy, and his integrity, absolute loyalty to duty, and many admirable qualities have earned him the implicit confidence of the management, and the esteem and trust of all with whom he came in contact.

Frank E. Hatch has disposed of his entire in-

Frank B. Hatch has disposed of his entire in-rest in the Thanhouser-Hatch Stock co. in this

terest in the city.

Gus Weinberg is in town.

The Fraveley Stock co. will close its engage ment here S and will leave for San Francisco to open a season at the California Theatre.

CLAUDE L. N. NORRIE.

### ST. PAUL.

The Neill co. scored a pronounced success in their admirable presentation of A Parisian Romance at the Metropolitan Opera House June 22-24 to a large attendance. The audiences were critical and appreciative, including many who witnessed Richard Mansfield's first presentation of the drama in this city. The performance given by the Neill co. was meritorious, and the players deservedly won the high praise and heartily expressed recognition accorded. James Neill as Baron Chevrlal gave a carefully studied rendition of the character. His make-up, voice and acting were decidedly artistic and expressive. His every line and movement showed careful and intelligent study. He was exceptionally fine in his scene with Marcelle de Targy in the third act, and also remarkably impressive and effective throughout the banquet scehe. Mr. Neill certainly surprised his most ardent admirers in his admirable interpretation of the role. Edythe Chapman looked charming as Marcella de Targy and handled the role with rare skill. She contributed an excellent piece of acting in the seene with Baron Chevrlal in the third act, and tributed an excellent piece of acting in the scene with Baron Chevrial in the third act, and strengthened the good impression made by her artistic work during the engagement. Herschell with Baron Chevrial in the third act, and strengthened the good impression made by her artistic work during the engagement. Herschell Mayall as Henri de Targy gave an intelligent portrayal. Mr. Mayall is making a good record and is a decided favorite with St. Paul audiences. Lilia Vane's Rose Guerin was delightfully radiant with life and naturalness. She looked and acted the part in a fetching manner. Her comedy is admirable and she shines in it brilliantly. Miss Vane is a pleasing actress and is a valuable addition to the co. and her clever work has made her a recognized favorite. Agnes Maynard, everconscientious in her work. dld an excellent bit of acting in the role of Madame de Targy. Angela Dolores made a handsome Madame de Chevrial. She carried the part with charming dignity and expression. Joseph B. Everham, an old favorite with local audiences, was seen to advantage and does a finished bit of acting as Dr. Chesnel. Robert Morris was excellent in the part of Juliani. Fred J. Butler as Tirandel made ihe most of the part. Mr. Butler's forte is old men character parts. Emmett Shackleford as Vannartin, George Bloomquest as Ambroise. J. C. Mylott as Labannere, Sandol Milliken as Marie, and Mile Lombardie and the rest of the cast did excellent work. The play was beautifully staged the sceney and setting in the banguet scene being particularly handsome and effective.

The Sammer opera senson was inaugurated at the Metropolitan on 25 by the Boston Lyric the second setting in the Metropolitan on 25 by the Boston Lyric the second setting in the Metropolitan on 25 by the Boston Lyric the decident were a senson was inaugurated at the Metropolitan on 25 by the Boston Lyric the second setting in the bangare scene being particularly handsome and effective.

this on were fascinating grisettes, and Will amberlain was good as the theatrical manager, be studio scene was most elaborate. Although der the general supervision of Mr. Bellows, a stage direction was intrusted to Frederick orger, who deserves much praise for the proceeding. The Summer opera senson was inaugurated at the Metropolitan on 25 by the Boston Lyric opera Said Pasha was presented 25-1, openling to open Said Pasha was presented 25-1, openling to open Said Pasha wa

good as the Rajah. George Kunkel as Hadad and John Henderson are clever comedians, and they availed themselves of every opportunity to make fun. Charles Van Dyne and others in the cast did good work.

The Neili co. closed its first engagement of three weeks of the Summer season at the Metropointan Opera House 24. The plays presented in so admirable a manner by this excellent organization have given unbounded satisfaction and added greatly to the popularity won in previous engagements. The repertoire has given opportunity for the display of the remarkable versatility of the Neili co. The co. will return to St. Paul July 22, and a warm welcome awaits it. Phinney's United States Band began a two weeks' engagement at Lake Como Park 24 and is drawing large patronage.

George H. Colgrave.

#### LOUISVILLE.

For the fourth week of the Summer opera senson, June 26-1, the Fay co. sang The Chimes of Normandy and The Bohemian Girl, three nights each. All of the principal parts were in good hands. Raymond Hitchcock appearing to special advantage as Gaspard in The Chimes. The attendance continues large, the engagement having proven highly successful in every way. The success is deserved, for a remarkably fine entertainment has been given by an excellent co. The stage settings and the enlarged orchestra, under the direction of Clarence West, also call for a special commendation. It has been decided to extend the engagement two weeks longer. During week of 3 Cavalleria Rusticana, La Mascotte, and vaudeville will be given. Raymond Hitchcock, Mabella Paker, the Collins Sisters, and Harry Bates will furnish the vaudeville numbers. For the concluding week a novelty is promised in a representation of Finafore on a ship to be built in the lake in the Auditorium grounds, the performance to be viewed by the spectators from the seats in the amphitheatre formerly used when fireworks entertainments were given at the Auditorium. In the event of inclement weather interfering with the out-of-door performance. The Mikado will be sung in the Auditorium proper.

The Louisville Lodge of Elks has returned from the national reunion at St. Louis, the drill corps having won second prize.

William Castleman, the young Louisville fenor who has been studying abroad for a number of years, announces to his friends here that he has been engaged as leading tenor of the Royal Opera House, at The Hague. It is stated that musical authorities predict a brilliant future for this young singer.

The oratorio, "The Resurrection of Lazarus." was sung at the Temple Theatre 26 to a large audience.

Edgar Turpen has reopened the Phoenix Hill Park, where he is offering a high-class yaudeville.

The oratorio. "The Resurrection of Lazarus," was sung at the Temple Theatre 26 to a large audience.

Edgar Turpen has reopened the Phonix Hill Park, where he is offering a high-class vaudeville roof-garden entertainment at popular prices.

The new play, dealing with life in the Kentucky mountains, written by E. O. Risley, will receive its initial presentation at the Temple Theatre June 30. The author will be assisted by Walter Matthews, Gayle Riggs, William Warren, and Eugenia Webb, all of whom have appeared professionally. Mr. Risley was at one time a deputy United States marshall, and had many thrilling adventures with illicit distillers in a lawless district in the mountains of this State, and it is from incidents connected with this portion of his career that the new play was written. A novel means of procuring a suitable name for the play will be adopted. Each persented with a card, with a request that a title be suggested after witnessing the play.

CHARLES D. CLARKE.

### PROVIDENCE.

PROVIDENCE.

The Wilbur Opera co. began its third week at the Providence Opera House June 26, presenting The Roval Middy and Boccaccio for three nights each. In the first-named opera J. E. Conly, C. E. Huntington, Gus Vaughn, Hattle Richardson, Lillie Taylor, and Ethel Robinson gave good interpretations of the principal roles, and the chorus work was very good. The specialties of Anna Laughlin and Al. Lamar and the living pictures continue to win loud applause. The Circus Clown 3-8.

Gallagher's Pavilion Theatre co., organized here a short time ago, opened a Summer season at Apponaug, R. L. 28. They will play the small towns of Massachusetts and Rhode Island. W. L. Gallagher is manager, George B. Chandler advance agent, and Jerry Jordan treasurer. The co. Includes T. Wilson Rennie, Florence Corbin, and James E. MecElroy.

Resident Manager Charles Lovenberg, of Keith's, left 28 for New York to do the booking for the Keith circuit during the absence of Sam Hodgdon, who is to take a vacation.

Crescent Park, the Coney Island of the East, with all its amusement features, opened for the season 25. The Banda Napoll, Signor G. E. Capone, director: the R. L. Ladles' Orchestra, and Brigham's Singing Orchestra have been secured for the season. Among the attractions here are the chutes, Eden Musee, Gypsy camp, and twenty educated ponies in an interesting exhibition. Manager Boyden also has arrangments under way for the production of a great outdoor spectacle.

The regular opening of the season at Rocky Point will occur?, and at that time the vaude-ville performances and other novelties will be inaugurated. The National Band has been secured for the season.

The season just closed at the Olympic was one of the greatest successes ever achieved by Manager Spitz. He is booked solid for next season with the best farce-comedy and vaudeville organizations on the road. Bookings for his new theatre the Empire, now being built, are nearly completed.

Mr. and Mrs. Harry Corson Clarke arrived from New York 24 and will spend a few wee

completed.

Mr. and Mrs. Harry Corson Clarke arrived from New York 24 and will spend a few weeks at Narragansett Pier, Newport, and Oakland Boach. Mr. Clarke was formerly one of our Providence boys and is getting many cordial

handshakes.

Arthur W. Bogart, the correspondent of Thi:
Minior at Elizabeth, N. I., called on me 26. He
was en route to Edgartown, Mass. He still holds was en route to Eugartes.

the record for fish stories.

HOWARD C. RIPLEY.

#### MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. opened its engagement June 25 in The Sena-tor to a good-sized house and scored an em-phatic hit. James Neill, who was a prime favor phatic hit. James Neitl, who was a prime lavoir te here last season, appeared as Senator Hanni-bal Rivers and made a decidedly favorable im-gression. His work was artistic and forceful throughout. Edythe Chapman assumed the lead-ing female part and made the most of every oping female part and made the most of every opportunity. J. C. Mylott, a late addition to the co. was somewhat disappointing as Mr. Armstrong. Emmett Sharkleford made a capable Isaiah Sharpless. Herschell Mayall, another favorite, was excellent as Ernest Von Strahl, George Bloomquest did some clever work as Richard Vance. Joseph B. Exerham made the most of Ling Sing. Sandol Milliken was happily cast as Miss Armstrong. Lilla Vanc. Agnes Maynard. Angela Dolores, Robert Morris, Fred Wallace, and Frederick J. Butler also did well in their respective roles. The costumes and stage settings were more than ordinarily handsome. Lord Chumley and A Bachelor's Romance 2 s. The Merrie Bed Opern co. opened the second week of its engagement at the Lake Harriet Pavilion in La Perichole 26 to a large audience. The tuneful opern was put on in a very credit able manner. Heanor Jenkins in the title-role and Fannic Meyers as Piquillo carried off the honors. The comedians, Young and Ligatwood, were more than ordinarily funny and kept the audience in continual good hance. The Mikado 3-8.

Business at the Lake Harriet Pavilion for the normal week was very encouraging, notwith standing the fact that the weather on one or two rights was mine bad. The Merrie Bell co. has won life way into be a success both from a perment with Mr. Heats a beginner with Mr. Heats a pending the Summer with Mr. Heats a pend







### **LORD BYRON**

w play by MISS RIDA LOUISE JOHNSON SCENERY by MR. HENRY HOYT, late of Daily's MUSIC by MB. WM. FURST, of the Empire Theatre.

cuniary and an artistic standpoint. The new F. C. CAMPBELL.

#### BUFFALO.

The bill at the Star June 26.1 was The Ironmaster and the Shubert Stock co. strengthened
the impression which we have long had of its
ability. Sarah Truax had a strong emotional
part in this play; in fact, the strongest of any
of the roles thus far enacted by her. Her portrayal of Claire de Beaulieu was realistic and
powerful. M. L. Alsop was seen in a part which
gave him the best opportunity he has yet had in
which to display his ability. His fine presence
and splendid carriage made him an ideal Phil
lipe Berblay, and his emotional work was exceptionally strong. The comedy work of William C. Masson was as good as we have learned The bill at the Star June 26-1 was The Ironlipe Derbiny, and are comedy work of Wilceptionally strong. The comedy work of William C. Masson was as good as we have learned
to expect from him, and that is good enough.
Raymond Capp played the Baron carefully and
satisfactorfly, and George S. Probert was capaole in a serious part. The stage settings were
beautifut. Business during the week was excellent. Turned Up 3.8.
Elizabeth Probert, of Eric, Pa., has been in
the city visiting her brother. George S. Probert

city visiting her brother to

eny of Music Pittsburg, is in the city. Mr Killette was formerly employed in a like capacity at the oid Euffalo Academy of Music.

Under the direction of Joseph Sheehan the dramatic cantata, "Joseph's Bondage," was given before a good sized audience at Concert Hall 26.

Manager, Straigh.

Time!

HUNTER

ALTIMORE R

### CORRESPONDENCE

CALIFORNIA.

CALIFORNIA.

OAKLAND. Machonough Theatre (Gotloh, Mark and Co. insectors: Kelcey-Shannon co. in The Moth and the Flame June 20 to packed house: every one planed. Wurd and Sackett's Comedians presented a Bachelor's Honeymoon 22, 23 to fair business; general satisfaction. Lombarth Opera co. 26.

Dewly Opera House (Landers Stevens, lessee): Grand Stock co. gave an elaborate production of The Black Crook 19-25 to S. R. O. entire week: excellent cast and good scenic effects. U. T. C. 38-2.—Iffsms: Frank Wyman has joined the Grand Stock co.—The members of the Acme Athletic Club attended the Dewey Opera House 22 as a compliment to Maurice Stewart, of the co., who is a member of the club.—Charles E. Cook, formerly manager of the Macdonough Theatre. Is in town in connection with the encagement of the Lombardi Opera co.—Oakland Lodge, B. P. O. E. moved into their new quarters 34.

LOS ANGELES.—Theatre H. C. Wyatt, mana-

Lodge B P. O. E. moved into their new quarters 34.

LOS ANGELES. THEATHE H. C. Wyatt. manager: A Bachtler's Honeymoon 5.8.—Iffen: The
Burbank Theatre has been leased for a period of five
years to Walter Morosco, the well-known San Frandisco manager. Mr. Morosco will open the house
Sept. 3 with the Frawley Stock co., and only firstclass combinations will be played. The house will
be renovated thoroughly during the Summer. Ollie
Morosco will act as manager.

POMONA.—ARMORY OPERA HOUSE (N. C. D. 3)

Morosco will act as manager.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedlev, manager): Local minstrels, under direction of L. G. Shepard, gave a performance for benefit of sick members of Company D June 23 to crowded house.

members of Company D June 21 to crowded house.

FRESNO.—Barton Opera House (R. G. Barton, manager): Kelcey-Shannon co. in The Moth and the Flame June 19 to good business; appreciative audicace. A Midnight Bell 26.

SAN JOSE.—Victory Theatre (Charles P. Hall, manager): The Turtle June 19 to a fair house. The Moth and the Flame 21: good co.: big house. A Bachelor's Honeymoon 26.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): L. R. Stockwell in A Midnight Bell June 16. A large audience was very well pleased.

#### COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Marlow Dramatic Club in The Charity Ball June 23 to large and highly pleased audience.

#### CONNECTICUT.

NEW HAVEN.—Hyperion Theatre di. B. Bunnell manager: Yale Glee and Banjo Club's concert June 27 pucked the theatre with the usual commencement crowd and a fine programme was rendered. This closes the season and the theatre will remain dark until late in August.—Items: At Savin Rock 4 Atwater's Band will give two concerts, and there will be a grand illumination and an entertainment in the theatre.—Marshall P. Clark, last season press representative at the Grand Opera House, has accepted a position with the Waterbury Globe on the editorial staff and as theatrical critic.—George Peterson, treasurer of the Hyperion, will spend a part of his vacation with a party of college men yachting. Press Agent Morton will be on duty all Summer, going to the Berkshires for a short stay in August.—Sara Converse is still with her family here. She had several offers for vaudeville work, but preferred to rest during the warm months. She will be a member of Maude Adams' co. next season.

JANE MARLIN.

HARTFORD.—ITEMS: The Hautford Lodge of Elks

HARTFORD.—ITEMS: The Hartford Lodge of Elks captured the second prize, \$1.000, at the recent reunion at St. Louis, for the largest number of members of any one lodge traveling the longest distance.—Mrs. William F. Cody and ber daughter are visiting the family of President Higgs, of the Calhoun Printing Co.

A. Dumont.

Parks: Season.

DERBY.— LAKE HOUSATONIC PARE: Season opened June 25 with the biograph for the week. Boone's Minstrels 38.—ITEM: Stetson's U. T. C. showed under canvas 23 to a large audience.

#### IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Dark.—SUNNA OPERA HOUSE: Benefit concert June 21 by Boise Orchestra was highly appreciated by a good house.

WALLACE.—MASONIC TEMPLE (M. J. Flohr. resident manager): Wakefield-Andrews Opera co. in Martha June 22 to large and enthusiastic audience.

FREEPORT. — GRAND OPERA HOUSE (Knorr and Hildreth, managers): Chicago Vaudeville co. 2-4. This will be one of the many attractions during our street fair. The co. includes Minnie Renwood, Charles J. Carter, Anna Kenwick, Lawrence Sisters. Gallando, the Two Little Pucks. and Gardner and

#### IOWA.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt. manager): Nellie Mae Brewster gave a musical recital June 20 to a large and appreciative audience. Miss Brewster received many encores and floral

#### KANSAS.

TOPEKA, — ITEMS: Everything dark. No annacements. The only present ripples in the stagnated current of our amusement circles are the semi-weekly concerts by Marshall's Military Band at Garfield Park, which, from the excellence of the music and the personal popularity of Director John Marshall and his band, have become a lucrative and painless method of extracting a dime from every one for the use and behoof of the Topeka City Railway, a traction company that for smoothness of roadbed, excellence of equipment, desire to accommodate the public, and produgal liberality in helping to foster our base ball club. Summer park, and similar popular amusement ventures, is, I believe, suigeneris among the street car lines of this country, and is held in correspondingly high esteem by ell of those who luxuriate in its nickel rides or tickle their tympani with tales of its occidental (nay, not accidental) prodigality in public expenditure.

Thomas R. Hyatt.

HUTCHINSON.—Opera House (W. A. Loe, man-

THOMAS R. HYATT.

Ager): Spooner Dramatic co. June 18-24 drew large business in The Pearl of Savoy. For Honor's Sake, Trial by Midnight. By the King's Command. An Egyptian Princess. A Lawyer's Wedding, and His Wife's Sister; audiences pleased.—ITEM: Active preparations are being made for the enlargement and remodeling of the theatre.

#### KENTUCKY.

PADUCAH.—La Belle Park: The stock co. pre-sented Pride and Poverty, Caprice, and My Old Ken-tucky Home to appreciative audiences June 19-24.

#### MAINE.

PORTLAND: PEAK'S ISLAND - Comes O. Burrows, manuscri: The G GEN THEATR Guy nor June 26-Pa-t 3-8 — CAP PORTLAND: PEAK'S ISLAND—GEM THEATRE James O. Barrows, manager:: The Guy nor June 2d was well attended. A Man with a Past 3s—CAPE ELIZABETH—MCCULLUN'S THEATRE (Bartley McCullum, manager): The Three Hats 26-1 proved a good drawing bill. The King's Musketeers 3-8.—ITEMS: The McCullum co, has been holding its morning renearsals during the recent delightful weather on the immense veranda of the McCullum Theatre. This has been quite a drawing card for early morning visitors to this popular resort.—Lou Morrison is spending the Summer at Peak's Island.—It is reported that no less than two hundred actors and other professional people are summering at Portland or at some of her many beautiful resorts. Peak's is a great vacation place for the profession. Although many people come year after year, the Fieldings are the pioneers.—Mrs. Harry Harleton (Effle Canning), who is summering in the State, was thrown from a carriage while out riding in Northport 27, striking upon some rocks, and was quite seriously injured. A runaway caused the accident. Her physician reports that she is low resting comfortably.—By the falling of a wing at McCullum's Theatre 28

Scenic Artist Charles Brooker was struck and badly injured on the leg and arm.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett. manager): Kennedy Players June 19-21 and 23, 24 in She Couldn't Marry Three. Woman Against Woman. The Two Thieves, The Irish Duke. and The Little Savage to big business, giving complete satisfaction. This co. is expected to appear here again later in the Summer and is sure of a cordial welcome. Sarah Munroe Hall concert 22 literally packed the house with the elite of Rockland and surrounding places, over eight hundred people being present and more than two hundred were turned from the doors for want of room. It was one of the most brilliant musical events ever given in this city, and Miss Hall. "Bockland's sweet singer," received an ovation. The artists with Miss Hall were Mrs. E. Humphrey-Allen, Mr. Parker, and Mr Hay.—OAK GROVE PARK THEATRE (J. Simonton, manager): Summer season opened 24 with the New York Vaudeville co.

BANGOR. OPERA HOUSE (F. A. Owen BANGOR. OPERA HOUSE F. A. Owen. manager!:

I Bangor Stock co. closed its season June 24 and also the Summer season at this house with Hearts of Steel to fair business. The co. and its work were fine and it is a matter of regret that lack of patronage compelled such an early closing. The co., under the name of the Broadway Stock co., will play a number of towns in Maine. During the Summer the house will be cleaned and put in first-class shape for the next season, opening Aug. 28.

CAMDEN, COMPAN, TOWNS, TOWNS, CAMDEN, CAM

CAMDEN.—OPERA HOUSE (W. R. Gill. manager): Kennedy Players June 22 in She Couldn't Marry Three: fair business: co. universally pronounced he best seen here this year. Return engagement 1-7. Pat Maloney 20.

HOULTON.—OPERA HOUSE (W. T. French, man ger): White Crook co. June 19. Ariel Quartette oncert 22; big house.—MUSIC HALL (H. T. Frisbie nanager): Town Topics 20. Al. Martz's Specialty o. 23; small house.

OLDTOWN.—CITY HALL (Otis Woodman, manser): Joshua Simpkins to large and pleased audience \*BATH.—COLUMBIA OPERA HOUSE (Oliver Moses manager): Bon Ton Burlesquers June 29.

#### MASSACHUSETTS.

WORCESTER.—PARK THEATRE (Shea and Wilton, managers): Wilton Stock co, continues on its prosperous way, the week of June 26 being devoted to The Runaway Wife. Kendal Weston as Arthur Eastman and Marie Casmere as Lady Alice bore the brunt of the work and had the lion's share of the appliause, but Alma Aiken in a small character part made a strong hit. George Barbier and Gilbert Elyieave the co. I and Kendal Weston replaces the latter as stage director. A Scrap of Paper 3-8.

NORTH ADAMS.—ITEMS: Both Theatres are closed.—Manager Reagan is having new Keith chairs placed in the Columbia.—Hoosic Valley Park will shortly open with vandeville.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): ——ITEM: Al E. Davidson, the popular manager of Wood's, is to retire from the management of that house Aug. 1, to manage the Davidson Stock co., which will open about Sept. 1. The co. will be a strong one and will include James F. Kelly, Dorothy Kent, and other well known people. Mr. Davidson has spent nearly his whole life in the theatrical business, having been connected with the old Detroit Opera House and later was manager for Pete Baker and for Rose Coghlan, coming to the management of the local theatre eight years ago. He has made a host of friends both in and out of the profession who will wish him unbounded success in his new venture. Fred H. Walter, for the last sixteen years stage-manager here, will succeed to the management, and his long experience in the business is evidence of his ability to successfully fill the position.

ALPENA.—Casino Summer Theatre (Nolan and

his ability to successfully fill the position.

ALPENA.—CASINO SUMMER THEATRE (Nolan and Moore, managers): Bryan's Comedians closed a week of phenomenal business June 24. having played to capacity of house nightly.—ITEMS: Maltz Opera House (John C. Comfort. manager) has undergone extensive improvements that make it a comfortable Summer theatre. C. P. Coost, Frank J. Miller, and Harry L. Alfred. of Bryan's Comedians, remain here to put on a vaudeville show for the Trades Council of this city at the Casino Theatre 3, 4.

KALADAZOO.—LAKE VIEW CASINO: Keystone.

of this city at the Casino Theatre 3, 4.

KALATAZOO. - LAKE VIEW CASINO: Keystone Dramatic co. opened a week's engagement June 25, presenting The Man from Japan. The co. is composed of clever peopie. Specialties are introduced between acts. The Heart of the Mountains, His Mother's Husband's Boy. How Flannigan Got Rich, and The Postmaster were also presented. Barlow Brothers' Minstrels 2-8.

TANISTEE

Drothers Minstreis 2-8.

"AANISTEE. — THE GRAND (Edward Johnson, manager): Louise Brebany Concert co. June 23, under management of Knights of Pythias, to crowded house: performance satisfactory.——ITEM: Lee H. Baker, of this city, who for the past season has played leading roles with the William Owen co., left for New York 24.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): The season here is now closed and the house is in the hands of carpenters, renovators, and decorators, who will bring it out in great shape for the coming season, which will open early in September. The strongest attractions that are to come into the State are being booked for next year.

TRAVERSE CITY. - STRINBERG'S OPERA HOUSE (Julius Steinberg, manager): Louise Brehany Ballad Concert co. June 19: house filled; every one pleased. Old Uncle Jed 7. — CITY OPERA HOUSE (John Wilhelm, manager): Dark.

helm, manager): Dark.
SAULT STE. MARIE. — Soo OPERA House (H. Booker, manager): Marks Brothers No. 1 co. continued to crowded houses June 19-24; performances

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Lennon Stock co, opened June 25 for a week to a large and pleased audience: 'IADRIAN.—The Carson Concert co. opened for a week at Lawrence Park under canvas June 26 to very large business, giving satisfaction.

#### MINNESOTA.

PIPESTONE —FERRIS GRAND (A. D. Ferris, manager): Vincent Stock co. June 16. 17 to large and pleased audiences. The New World 28. Vincent Stock co. 30. 1.—New OPERA HOUSE (R. W. Ashton, manager): Dark.—IPEMS: Percy Clifford has left the Vincent Stock co.—W. H. Smith has resigned as manager of the Ferris Grand and A. D. Ferris has been elacted to fill the office.—Fred King, local, gave a creditable magic specialty between acts of the Vincent Stock co. 17.

WINDOW.

WINONA.—OPERA HOUSE (M. D. Field, manager); abadie's Faust June 29.—ITEM: Stowe's Pavilion 7. T. C. played to good business 24.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, mauger): Hubert Labadie in Faust June 20 to fair touse. Mr. Labadie was good, but his support very

DULUTH.—LYCEUN (E. Z. Williams, manager); Elks' Burlesque Circus June 22, 23 to packed houses, Walsh-MacDowell co. in La Tosca 26. The Moth and the Flame 14.

MANKATO. -THEATRE (Hoeffler Brothers, manusers): The Fast Mail June 3. Hoeffler Stock on

#### MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gurdner, managers): Nashville Jubilee Singers 5.
——ITEM: Messrs, Clark and Gardner will secure an opera co, to tour the State in July and August. The new circuit in this State is composed of Natchez, Jackson, Greenville, and Yazoo City.

WARRENSBURG. PERTLE SPRINGS CASING J. I. Christopher. manager: The Summer stock co-resented The Plunger, Hearts of Oak and Camille

#### MONTANA.

BUTTE.— GRAND OPERA HOUSE (G. O. McFar-and, manager): Students of All Hallows' College, salt Lake City, presented More Sinned Against than Sinning to good houses June 22, 23 and acquitted

themselves with great credit. Wakefield-Andrews Opera co. 25-29. The Moth and the Flame 5-7.— UNION FAMILY THEATRE (Dick P. Sutton, mana-ger): Dark.

ANACONDA.— THEATRE MARGARET (Park and McFarland, managers): All Hallows' College Dra-matic co., of Salt Lake City, presented More Sined Against than Sinning to a large and appreciative audience June 22. Kelcey-Shannon co. 4.

MISSOULA.—UNION OPERA HOUSE John Maguire. manager: Wakefield-Andrews Opera co., with fine soloists and beautifully drilled chorus, delighted large audiences June 23, 24.

#### NEBRASKA.

KEARNEY.-OPERA HOUSE (R. L. Napper, mana-er): Hoyt's Comedy co. June 36-1 canceled. Season

2 NEBRASKA CITY. THE OVERLAND (Carl Morton manager): Godfrey's Band canceled June 26.

#### NEW JERSEY.

NEWARK.—ITEMS: At the City celebration of July 4, to be held in the Newark Theatre. Manager Nen. of the Neu Century Theatre, will give some recitations.—Mr. Nen. by the way, states that the booking of his house is almost filled, and, judging from the excellent line of attractions, a prosperous season may be predicted.—The members of Waldmann's New Theatre Orchestra had a day's outing June 20 on board the little steamer Lina.

C. Z. Kent.

C. Z. KENT.

ORANGE. — Music Hall (Charles E. Dodd. manager): New York Cinematograph and Wargraph coexhibited moving pictures June 22:28. A pleasing
feature of the performances were the songs rendered
by George B. Schuyler.

#### NEW MEXICO.

LAS VEGAS .- DUNCAN OPERA HOUSE &B. C. Pit-School pupils June 19. Oratorio Society (local), assisted by Homer Morris, baritone; Milton B. Griffith, tenor; Harriet Knickerbocker, soprano, and Edmund Schuecker, harpist, gave a concert 21 and "The Creation" 22 and 25.

#### NEW YORK.

NEW YORK.

ALBANY.—PROCTOR'S LELAND (F. F. Proctor. manager: P. F. Nash. resident manager: The bill June 22:24 consisted of the farce. The Goose with the Golden Eggs. and Sydney Grundy's three-act comedy. The Arabian Nights. Both went with a rush. The fifth week of the engagement opened 25 to S. R. O. The curtain raiser was the one-act farce. A Bargain in Razors, introducing Gustave Frankel. Amet Frankel and Robert W. Smiley as amusing characters. The vandeville was by Marie Storiviolin soloist and vocalist, and Gordon H. Eldrid. character impersonator. T. W. Robertson's Caste concluded the performance agreeably. John Wild and The Professor's Aspirations 29:1.—HARMAN'S LYCEUN (H. R. Jacobs, manager): The eleventh annual convention of the State Music Teachers' Association opened 25 and will continue till 29th. The exercises are interspersed with concerts, piano and organ recitals afternoon and evening. The attendance is very large.

ROCHESTER.—BAKER THEATRE (Shubert Brothers lessees: J. J. Shubert, resident manager): The Shubert Stock co. appeared in Turned Up before large and well-pleased audiences June 23:1. Lucia Moore, who assumes the leading roles in place of Rose Stahl, has evidently the ability to sustain the high reputation of this co. The retirement of Miss Stahl was regretted by her many admirers in this city.—Lyceun Theatre (A. E. Wollf, manager): Little Lord Fauntleroy was presented by the stock co. 3-1 to good business Camille, with Jessie Bonsteele in the leading role, 3-8.—Ontario Beach (W. B. McCallum manager): The Geisha 26-1 by the Broadway Opera co. The attendance was large and greatly pleased. Vaudeville 3-8. Liberatti's Band continoes in the pavilion to large audiences.

LOCKPORT.—Hodge Opera House (Wilham B. Lerch, manager): Many first-class attractions are

LOCKPORT.—HODGE OPERA HOUSE (Wilham B. Lerch, managery: Many first-class attractions are being booked for next season. The new management promises some changes in the house and a new

SARATOGA SPRINGS. — THEATRE SARATOGA (Sherlock Sisters, managers): The Brownies (local) June 29, 30. — BROADWAY THEATRE (George L. Corlies, manager): Dark.

#### NORTH DAKOTA.

PARGO.—OPERA HOUSE (C. P. Walker, manager):
MacDowell-Walsh co. in La Tosca June 19. Fedora
29. The Moth and the Flame 10. Frank E. Long
co. 24-29.

GRAND FORKS.—METROPOLITAN THEATRE (C. P.
Walker, manager): Walsh-MacDowell co. presented
La Tosca June 23. Kelcey-Shannon co. 11. Frank
E. Long co. 17-22. Flint, hypnotist. 24-29.

LIMA.—FAURO1 OPERA HOUSE (H. G. Hyde, manager): The Van Dyke and Eaton co., presenting Rip Van Winkle, Face to Face. A Happy Pair. The Gutta Percha Girl, and A Midnight Mistake June 19-24 to good business; general satisfaction. The Faurot is now closed for the season, during which time a number of improvements will be made. — Hover Park Auditorium (Charles H. Sontag, manager): May Smith Robbins, in Little Trixie, closed a fair week June 24. Vaudeville 26-1.

P101/A.—Midway Park (C. C. Sank, manager):

PIQUA.—MIDWAY PARK (C. C. Sank manager): Grimes' Cellar Door, with James B. Mackie, June 26-1: pleasing performances; good business.

#### OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Sam T. Shaw co. June 19-24. First part of week in The Westerner, From Sire to Son. and Love and Law to good business; audiences pleased.

#### PENNSYLVANIA.

PENNSYLVANIA.

WILLIAMSPORT. — LYCOMING OPERA HOUSE. (George H. Bubb, manager): Sevengala June 19-24 to good business and pleased audiences. American Opera co. opened an indefinite engagement 23. The Mascot. Chimes of Normandy, and Pinafore were sung to large business and suprecutive audiences. The following are in the co: Harry Carter. Alex. Thompson, Charles N. Holmes. Eddie Kissom, M. J. Thomas. George Thomas. Lecntine Harger. Frankie Broach. Miss Pettis. and Minnie Thomas, with Dellon Gorland in specialties and J. C. Breil in vocal selections. — Vallanont Park (Stein and Brocius. managers): Clara Turner's co. continued its indefinite season in The Gay Mr. X. What Happened to Smith, The Diamond Robbery. Miss Columbis. U. S. A. The Little Ferret. The Little Masquerader. and A Mystery to fair and well-pleased audiences.

READING.—Carsonia Park Pavilion (O. S. Geiger, manager): Ideal Novelty co. gave a good performance to fair houses June 26-1. — ITEM: Charles H. Leyburne has completed arrangements for his Bon Ton Stock co. for next season and will open his tour about Sept. 1. Mr. Leyburne is spending his honeymoon in this city, having been recently married to Emma Bunting. of Wellsville, O. CARLISLE.—CAYE HILL PARK (James O'Haramanager): Velpo Stock co. with Mark Swan and

married to Emma Bunting, of Wellsville, O.

CARLISLE.— CAVE HILL PARK (James O'Hara, nanager): Velpo Stock co., with Mark Swan and Jessie Mae Hall featured, to large crowds June 20-1; best of satisfaction Miss Hall is a prime favorite here. Plays presented: Whose Baby are You. A Complicated Case, and The Red Cat.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The engagement of the Tommy Shearer co. having been extended for a second week, they close 1. Business remains fairly good and the repertoirs is repeated.

HARRISBURG. - PAXTANG PARK Harrisburg

Traction Co , managers:: The business at this popular resort has been very satisfactory up to the present time. William Josh Daly's Minstrels are playing to good business June 26-1. TARENTUA. Forest's U. T. C. co. under canva-une 22 to large crowds.

#### TENNESSEE.

MEMPHIS.—Lyceum Theatre (Thomas J. Boyle, manager: Milton Aborn Opera co. gave pleasing productions of Said Pasha June 22:24 to good houses.

### Gentlemen

How many of us have been comforted, strengthned and consoled through many years by the temperate use of a

PURE WHISKEY

### HUNTER BALTIMORE RYE

is the finest type.

The wear and tear of business life makes the moderate use of such a stimulant almost a ne-

Sold at all First-class Cales and by Jobbers WM. LANAHAN & SON, Baltimore, Md.

Il Trovatore brought out the full strength of the co. 25-28 and was the most successful effort of the season so far, both artistically and pecuniarily. The Mikado 29-1

#### UTAH.

PARK CITY.—Dewey THEATRE (F. J. McLaughin, manager): McDonald local hypnotist, June 19 to small but pleased house.—ITEM: Manager McLaughlin returned from his Eastern trip 25.

VERMONT. BELLOWS FALLS.—OPERA HOUSE: Sawtelle Dramatic co. June 12-17: good performances, very good business. Repertoire: On the Hudson, Slaves of Gold. True as Steel, A Ride for Life, Faust, Little Miss Military, and Uncle Sam in Cuba.

ST. JOHNSBURY. Howe OPERA House (H. I. Doyle, manager: The Frogs of Windham (local) Doyle, manager: June 29, 30

#### WASHINGTON.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): Bittner Theatre co, presented June 19-24. Queen's Evidence, Mother and Son, In Old Virginia. The Fire Patrol. A Russian Princess, and A Modern Galutea: large attendance; plays well presented. = ITEM: The warm weather drove large crowds to Natatorium Park Pavilion 19-23, where The Battle of Manila was presented with the assistance of Eavlis electrical apparatus.

SEATTLE. THEATRE G. P. Howe, manager: Kelcey-Shannon co. in The Moth and the Flame June 30, 1. — THIRD AVENUE THEATRE (W. M. Russell, manager): Dark — ITEM: The wife of Manager J. P. Howe, of the Seattle Theatre, who has been confined to the hospital for several weeks, is regaining her health again.

TACOMA.—ITEMS: Mrs. Lincoln J. Carter is

her health again.

TACOMA.—ITEMS: Mrs. Lincoln J. Carter is visiting her friend. Mrs. G. Harry Wright, here.—Signor Foli is home from his winter tour in Europe. He has a fine residence in this city. His specialty when "off duty" is fishing.

WALLA WALLA.—NEW MALLA WALLA THEATRE! Charles F. Van De Water, manager): Wakefield Andrews Opera co. June 20; good performance; fair business. Ladies' minstrels (local) 29.

#### WISCONSIN.

RACINE.—Belle City Opera House C. J. Feiker.
manager: Racine Stock co., supporting Anna E.
Davis and Frederic Herzog, under the management
of the Racine Athletic Association, opened its season
June 21. presenting The Middleman to a fair audience. Clever specialties are introduced between the
acts. The co. is good and should please the patrons.
The co. comprises Florence Herzog, Lou Beasley,
Lawrence Underwood. Ogden Wight, Jack Ward
Kett, Earl Du Roy, Charles Glocker, Mr. Edwards,
Anna E. Davis, Amy Berlin, Lizzie B. Chester, Hattie Bancker, and Baby Cecil. The Pixies, by local
juvenile talent, was given 20, 21 to large audiences.
SHEBOYGAN.—Opera House (William H. Stoddard manager): Ed. M. Hadley's Stock co, played a
week's engagement, commencing June 26, appearing
in Tom Rourk's Vision. The Right of Way, The
Pulpat and the Bar, Twixt Wife and Country, and
The Brigand's Daughter; cutire satisfaction.
Lake View Beach Theatre (J. Saeman, manager): The Summer stock co, presented The Dark
Side of New York 21 to large audience.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S.
Cone. RACINE. BELLE CITY OPERA HOUSE (C. J. Feiker.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone. manager): Dark.——COLUMBIA THEATRE (Harry B. Sutherland. manager): Clara Mathes co. in The Waifs of the Adirondacks June 25; good business and entertainment. Will play return engagement 2.

TERRILL. BERARD OPERA HOUSE (P. E. Berard manager): American Syndicate co. 26, 27. Joshua Simpkins Aug. 14. A Night at the Circus 30. Shepard's Minstrels Sept. 19. Amsden Brothers Comic Opera co. 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): M. W. Semor Class of 30 gave A Night Off very acceptably to a fashionable audience June 21.

ASHLAND.—GRAND OPERA HOUSE W. D. Kuhn. manager): Heywood's Celebrities June 24 to a small house; good performance. The Flints 26-1. Cherry Sisters 3.4. Beggar Prince Opera co. 18-15.

BARABOO.—THE GRAND F. A. Philbrick. manager): Andrews Theatre co. June 26-1 presented Mystic Mountain and The World 26, 27 to fair business.

APPLETON. OPERA HOUSE (J. W. Thickens, nanager): Pabst German Theatre co. (return cleased a good audience June 25. WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. farshall, manager): The Flints, hypnotists, June Marshall, manager: 19-24 to fair business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, man nger): Anderson's Theatre co. June 19-24 to poor

#### CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): W. S. Harkins co. closed a two weeks season June 24 in Niobe to excellent average business. Mabel Eaton, Lottie Williams, Robert McWade, and William Farnum have scored in every production. W. S. Harkins was royally entertained at the Studley Quoit Club 24, when many military and navy people and prominent citizens were present. J. K. Emmet and Lottie Gilson 16.—ITEM: George W. Deyo and Thomas H. Barns arrived here 27 on vacation.

57. Vacation.

57. JOHN.—OTERA HOUSE (A. O. Skinner, mansger): W. J. Butler Stock co. in All a Mistake. The Colleen Bawn, East Lynne. Bomeo and Juliet, and Lost in London June 2024; business and performances good. W. S. Harkins co. 28-1. Pat Maloney's Irish Visitors 3. Turner's Koon Band and Orchestra, billed 3-5, canceled. O'Hooligan's Wedding 6-8.

OTTAWA.—Victoria Park Eugene Redding. managery. Rolingon Opera co. continue to please

ra, billed 4-a, Christopha Park Engene Regulng,
OTTAWA. Vis rockla Park Engene Regulng,
nanager: Robinson Opera co, continue to please
arge audiences. Fra Diavolo was sung June 26-28
Ethel Vincent as Zerlina was all that could be de
sired. Clayton Ferguson. a newcover. as Lorenzmade a hit. Pinafore 29-1.

LONDON. GRAND OPERA HOUSE (A. E. Roote, manager): Biograph June 2.25; good business in spite of warm weather. The views, particularly those of the Pope, were fine and much appreciated.

TORONTO. Owen Smily and the Biograph he double attractions at the Confederation

### DATES AHEAD.

respondents are notified that this department closes of Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

#### DRAMATIO COMPANIES.

A BACHELOR'S HONEYMOON (Ward and Sackett, props.): Los Angeles, Cal., July 3-8.
ARIZONA: Chicago, Ill., June 5-indefinite.
BECATSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.
BITTNER THEATRE: Spokane, Wash., June 12—indefinite.
BOND STOCK (Frederick Bond, mgr.): Albany.
N. Y., May 29—indefinite.
BROWN'S. IN TOWN (La Motte and Sowersby, mgrs.): Stamford, Conn., Aug. 24. South Norwalk 25, Derby 26, Bridgeport 27-30, Hartford 31-Sept. 2.
BUTLER (W. J.) DRAMATIC (P. J. Reynolds, mgr.): Charlottetown. N. B., July 3-8.
CASPLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston. Mass., Aug. 9—indefinite.
CLEMENT, CLAY: San Francisco, Cal., Aug. 21—indefinite.

indefinite.

Indefinite.

Carner Stock (Harry L. Webb. mgr.): Randolph Park, Akron. O., June 3-Sept. 2.

DUFSY'S JURILEE (Bates and Grant, mgrs.): Ashury Park, N. J., Aur. 28, Red Bank 29, Morristown 20, Sing Sing. N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeensie 4, Yonkers 5, EMMET-GLISON (H. S. Taylor, mgr.): Hallfax, N. S., July 10-15, Digby 17, Annapolis 18, Yarmouth 19, 20, Kentville 21, Amherst 22.

FINNIGAN'S BALL (Joe W. Spears, mgr.):
Yonkers, N. Y., Aug. 29.
FORREST-HUEBNER DRAMATIC: Sedalia, Mo., July
3-8.

FRANLEY STOCK: Milwaukee, Wis., June 12-in-

Frawley Stock: Milwaukee, Wis., June 12—indefinite.
Frost Stock: Preston, Ont., June 26-July 8,
Hespier 10-15.
Giffen Stock: Denver, Col., June 5—indefinite.
Hanner, Clara: Casper, Wyo., July 3-8.
Henderson Stock: Frankfort, Mich., July 3-8.
His Excellency the Governor: New York city May 9—indefinite.
Hoeffler Stock (Jack Hoeffler, mgr.): Chippewa Falls, Wis., June 25-July 8, Mankato, Minn., 10-22.
In Greater New York (A. G. Delamatter, mgr.): Philadelphia, Pa., Aug. 12.
Keyscone Dramatic (L. B. McGill, mgr.): Champaign, His., July 3-8, Kankakee 10-15, Oshkosh, Wis., 17-22.
McFadden's Row of Flats (Gus Hill, mgr.): Chicago, Ill., June 19-July 1.
Marks Bros. (No. 1): Sault Ste. Marie, Mich., June 19-indefinite.
Miller, Henry: San Francisco, Cal., June 5—indefinite.
Moderska, Madame (John C. Fisher, mgr.): San

Indefinite.

MODJESKA, MADAME (John C. Fisher, mgr.): San
Diego, Cal., Sept. 4-6, San Francisco 25-Oct. 7.

MORRISON, LEWIS: San Francisco, Cal., May 29

- indefinite.

McCullum's Stock (Bartley McCullum, mgr.):
Cape Cottage Park, Portland, Me., June 10—indefinite.

Montamer, Charles (Boyd Carroll, mgr.): Mercer, Pa., July 5.—Aug. 5.

MURRAY AND MACK (Joe W. Spears, mgr.); Columbus, O., Aug. 28.

NEILL STOCK: St. Paul, Minn., June 5-

indefinite.

SHEARER, TOMMY (Harry R. Vickers, bus.-ingr.):
Lake Conneaut, Pa., July 3-8.

SHITELEY, JESSIE: New Whatcom, Wash., July 3-8. New Westminster, B. C., 10-15, Vancouver 17-22. SHUBERT STOCK: Baker Theatre, Roch

ester, N. Y.—indefinite.
Shubert Stock: Buffalo, N. Y.—indefinite.
Shubert Stock: Altoena, Pa., July 2-8.
Thanhouser Haren Stock: Milwanke, Wis.,
Nov. 14—indefinite.
The GAY METROPOLIS (A. G. Delamater, mgr.):
Philadelphia, Pa., Aug. 14.
TURNER, CLARA; Williamsport, Pa., June 26 July

TURNER, CLARA: Williamsport, Pa., June 26 July S.
UNCLE TOM'S CABIN (Shipman's): Valley Falls, N. Y., July 4, Hoosic Falls 5, Berlin 6, Williamstown, Mass. 7.
UNCLE TOM'S CABIN (Forrest's): Claysville, Pa., July 4, Barnesville, O.; 5; Quaker City 6, New Concord 7, Utica 8.
UNCLE SAM COMEDY: North Dennis, Mass., June 26 July 3, East Dennis 4-14.
VMENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VINCENT STOCK: Adrian, Minn., July 3, 4, Luverne 5, 6, Pipestone 7, 8.
VICTORIA STOCK: Columbus, O., April 17—indefinite.
WAITE COMEDY (William A. Haas, mgr.): Boston, Mass., May 1—indefinite.
WMY SMITH LEFT HOME: London, England, May 1—indefinite.

#### OPERA AND EXTRAVAGANZA.

ABORN, MILTON (Pêter Rice, mgr.): Memphis, Tenn., June 5-July 29, Beggge Prince Opera: Ashland, Wis., June 26-July 19, 1985.

STON OPERA COMIQUE (Philip Robson, mgr. :: Fitchburg, Mass., July 3—indefinite.eston Lyric: Minneapolis, Minn., June 12—indefinite.

Boston Lyric: Minneapolis, Minn., June 12 indefinite.
Castle Square Opera (Western): Chicago, Ill.,
April 3—indefinite.
Daniels, Franks Manhattan Beach, N. Y., June
22-July 7.
Fay (J. C.) Opera (James B. Camp, mgr.):
Louisville, Ky., June 3—indefinite.
Lombardi Italian: San Francisco, Cal., June 12—indefinite.
Merkie Bela: Opera (E. F. Reamans, mgr.):
Minneapolis, Minn., June 19—indefinite.
Palmer Opera Lancaster, Pa., June 19—indefinite.

nite ROMINSON COMIC OPERA (Eastern): Frank V. French, mgr.): Lowell, Mass., July 2—indefi-

nite.

ROBINSON COMIC OPERA (Western): Frank V.
French, mgr.): Ottawa, Ont., May 29 Aug 26.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15 -indefinite.

THE MAN IN THE MOON: New York city April 24

WAITE OPERA: Baltimore, Md., May 29 indefi-WILBUR: Providence, R. L. June 12 indefinite WILBUR KERWIN OPERA: Milwaukee, Wis., June

26—indefinite.

BLACK BOSTONIANS: Webster, Mass. July 3.8.
NEIDERT'S VAUDEVILLE: Norwich, N. Y., July 3.
4. Binghamton 5-7.
PAT MALONEY'S NEW IRSH VISITORS (Frank W. Nason, mgr.): Calais, Me., July 4, 5, Lubec 6, East Machias 7, Machias 8.

MINSTRELS, Barlow Bros. ': Kaiamazoo, Mich., July 3.8, Carlin and Clark's: Richmond, Va., July 3.8, Buckroe Beach 10-15, Richmond 17-22, Daly's, William: Reading, Pa., July 3.8

CIRCUSES.

CIRCUSES.

BARNUM AND BAILEY: Plymouth, Eng., July 3-5, Exeter 6, Weymouth 7, Journemouth 8, CAMPRELL BROS.': Silverton, Col., July 4, Durango 5, Rico 6, Mancos 7, Telluride 8, CANNON BROS.': Lincoln, Neb., July 4, Omaha 5, 6, Council Brufs 7, 8, COOPER AND COMPANY: St. Joseph, Me. July 3-8, Dock's, SAM: Darlington, Md., July 4, Jamestown, N. Y., 5, Erie Pa., 6, New Castle 7, McKeesport 9, Pittsburg 10, 11, Johnstown 12, Conrellsville 12, Washington 14, Wheeling, W. Va., 15, Columbus, O., 17, Greenville, 18, Indianapolis, Ind., 19, Terre Haute 20, Danyille, Ill., 21, Logansport, Ind., 22
GREAT AMERICAN; Pueblo, Col., July 4-6, Camen City 7, Crippie Creek 8
[INTER-OCEAN SHOWS, Madison, Wis., July 3-8]

La Pearl's Railhoad Shows: Brockton. Mass.
July 4. Plymouth 5. New Bedford 6. Newport.
R. L. 7. Fall River. Mass., S. Bristol. R. L. 10.
River Point 11. Westerly 12. Norwich. Conn.,
13. Willimantic 14. Hartford 15.
Main's, Walter L.: Yankton. S. Dak., July 4.
Rominson's: Elwood. Ind., July 4.
Welsh Bros.': McKeesport, Pa., July 3, 4. Braddock 5, Sewickly 6, Rochester 7, New Brighton 8.

#### MISCELL ANEOUS.

Banda Rossa · Philadelphia, Pa., May 29 in

definite.
BUFFALO BILL'S WILD WEST: Lawrence. Mass.
July 4. Haverbill 5. Dover. N. H., 6. Concord
7. Manchester 8.
CANADIAN JUBILEE SINGERS: Clintonville. Wis.
July 4. Shawano 5. Oconto 6. Marinetto 7. Menominee. Mich.. 8.
DAN GOUFREY'S BAND: Omaha, Neb., July 1-Aug.
12

HULING, F. D.: Valley Fa'ls, N. Y., July 4, Mechanicsville 5, Waterford 6, Watervliet 7, 8, INNES' BAND: Philadelphia, Pa., June 12—Indebthia

chanicsvidle 5, Waterford 6, Watervliet 7, 8, INNES' BAND: Philadelphia, Pa., June 12—indefinite, KENNEDY BROS.' WILD WEST: Washington, Ia., July 1-4.
LIBERATI'S BAND (No. 1): Philadelphia, Pa., June 19—indefinite,
LIBERATI'S BAND (No. 2): Charlotte, N. Y., June 19—indefinite,
PANON SISTERS: Kankakee, Ill., July 3

SANTANELLI (E. G. Stone, mgr.) : Washing ton. D. C.—Indefinite. Sorsa's Band: Manhattan Beach, N. Y., June 17-Sept. 4.

#### LETTER LIST.

Members of the profession are invited to use The Mirror Dost office facilities Nocharps for advertising or forward ing letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the nost-office. Circulars, postal cards and newspapers excluded.

#### WOMEN.

Rica Allen, Edna Aug, Elvira Aldner, Dorothy Al-den Arline Arling, Carol Arden, Adele Archer, Una Abel, Margaret Anglin, Minute Ashley, Elinor An-pleton, A. Abbot, Lillian Andrews, Annie Allt, El-nora Allen.

Manuic Bacholor, Mande Bayley, W. E. Bayer, Mrs. G. K. Brummell, Viola Belmont, Nellie Berwick, Lennic Bowen, Helon Brewer, Camille Baker, Helon Bertram, Mazie Elythe, Eleanore Browning, Violet Bryant, Janet Bartington, May Baker, Gertrude Barnes, Mrs. Banlersin, Eleanor Bradley, Jeanne Bernard, Lillian Bishop, Helon Brackett, Phyllis Berte, Gale Boardman, Georgie Baker, Evn. Benton, Miss Brussell, Eugenie Blair, Rose Braham, Nina Black.

Lela Costello, Lillian Cooley, Grace L. Carr. Mrs.
Mrs. S. Cranc, Bossie Clayton, Ollie Cooke, Bertha
Creighien, Clarc Chambers, Lillian Chambers, Jeansette Carew, Jessie Charlon, Ellen Cumnins, Emerin
Campbell, Elly Coghlan, Edith Crawford, Marlen Carlton, Caroline Cooke, Mah Carden, Mattie St. John
Credius

n. Minnie Dupree, Eva Davenport, Mrs. De Forrest Davis, Jessie Bartlett Davis, Miss De Lard, Beatrice Dauneart, Charlotte De Leyde, Belle D'Aug, Dunbar Sisters, May Duryea, Kathleen Deers, Silvia De Die, Clifford Dempsey, Dalsy Drawer, Helen Dule, Estella Dale, Vivian Du Bois.

E.
Ethel, Jane English, Nellie Esmonds, Myrtles, Miss Jerome Edwardy, Dorothy Earle, Katle F.

Catherine L. Foote, Lizzle Fry, Mamie Fulton Grace Freeman, Bertha Frances, Beth Franklyn Della Fox. G.

Covia Given, Anna J. Goodwin, Minnie Gale, Margaret Gordon, Katherine Grev, Estelle Gilbert, Leonora Grifo, Fleaner Gordon, Frances Gale, Mand Gordon, J. H. Gilmour, Maude Granger, Camille Gordon, H.

Alice Hunt, Constance Hamblin, Ray Howard, Nevada Heffren, Mrs. E. J. Henley, Hawthorne Sisters, Cora Halpin, Josie Hart, Jennie Hawley, Mrs. B. F. Harmen, Ethel May Harrison, Jessie Highlands, Mary Hampton, Mand Edna Hall, Alice Harty, Edna Brothers Holt, Martha Hansford, Leuise Hilliard, Mrs. Ward Hadley, Selma Herman, G. M. Hazard.

Alice Irving. Flo Irwin.

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Lucille Le Verne, Adelaide La Viere, Lottie La Toure, Sara Lascelles, Belle Le Mar, Lucy Lane, Alethea Luce, Grace Lamkin, Emma Littlefield, Rhe Lorraine, May Lavigne, Ida Lester, Irene Leslie, Margaret C. Labadie, Lüllian Lamson, Kittle Lawrence, Beatrice Leslie, Idalene Cotton Long, Gretchen Lyons, Julie Lake, Hope Leonard, Emma Lindburg, Lotta Lintbleum, Edna Earlie Linden.

Letta Linthleum. Edna Earlie Linden.

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Georgia Owens. Georgia Owens.

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#### EMERGENCY EXPEDIENTS.

Thirty years ago the "experts" and "doctors of advertising" were not announcing "the drives" of the bargain counter or promulgating proprietary preparations to the extent that they are to-day. Advertising was being exploited by the advance men who heralded the shows of high and low degree. Un-

alded the shows of high and low degree. Unlike the present advertisers in commercial lines, they did not have time to sit down and with patience, time and ingenuity frame an appeal to the public, but had to act on emergency and prove equal to the occasion.

As specimens of emergency expedients the following citations are from personal experience and could be matched or excelled by any old-timer who has "paved the way."

In the early Spring of 1869 I made an attempt to bill Davenport, Iowa, for the Great Arlington Minstrels, and failed. I have no idea how cold it was, but my recollection is that the bottom fell out of the thermometer and the wind tore down the Mississippi River in a raging gale. In vain and with unavailing in a raging gale. In vain and with unavailing pluck the bill poster, a colored man whom I remember only as Albert, struggled in the blast, and at last, at the advice of Manager Burtis, proprietor of the Opera House and hotel, gave up the attempt, surrendering to wind and weather.

After thawing out at the hotel office fire I put my wits to work, and an idea was born resulting in a handbill which read:

> MAN FROZE TO DEATH \$1,000 REWARD (Payable in Pennies)

(Payable in Pennies)

For any information of the whereabouts of one Day, agent of the Arlington Minstreis, last seen in company with Prince Albert, Postmaster of Davenport, vainly endeavoring to bill the board adjoining the Burtis Opera House, supposed to have perished in the cold while returning to the Burtis Opera House. Day is about five feet high, three and a half inches in circumference, and weighs thirty-two pounds and eleven ounces when in condition, sometimes mistaken for the living skeleton, although he may have fattened up during his stay at the Burtis.

Any information in regard to his present whereabouts will be thankfully received by the Arlington Minstreis at the Burtis Opera House, Davenport, Saturday evening, March 6, and Darts' Hall, Rock Island, Monday evening.

Admission, 50 cents. Reserved seats, 75 cents. WILLIAM ARLINGTON.

The same matter was used in local notices in the Davenport and Rock Island papers, and with the thorough distribution of the yellow

with the thorough distribution of the yellow handbill the coming of the minstrels was made known despite the lack of paper on the wall, to the manager's satisfaction and surprise.

Again, while advertising Arlington, I found myself at a disadvantage in competing with the rival band of Charles Morris at Owego and Elmira, N. Y. We were flying light financially and artistically, and Morris had a superior company and was well equipped with printing, but it happened that the colored posters he was using were stock work from the printing, but it happened that the colored posters he was using were stock work from the Courier Co., Buffalo, N. Y., and any one could buy a supply as well as Morris. When Morris reached Owego and Elmira he found both shows billed with the same pictures, and in the heat of his first wrath I narrowly escaped a thrashing for my smartness. The result of multiplining the effect of his printing made here. a thrashing for my smartness. The result of nullifying the effect of his printing made hon-ors about even between the strong and the weak attraction.

weak attraction.

During the same season, on arriving at Newark, N. J., I found the city over-billed for several attractions, and failing to secure the amount of billboard space desired I put out a catch one-sheet calling in heavy headlines for recruits for the patriot Cuban army, signed by General William Arlington and myself as adjutant, and calling on all the sympathizers in the cause of freedom to assemble at the massmeeting, winding up, of course, with the day and date of the Great Arlington Minstrels.

Even so astute a newspaper as the New York Sun swallowed the bait and announced the call of the patriotic General Arlington and his bold adjutant. A candidate for war wrote the manager:

225 ELIZABETH STREET, NEW YORK, May 26, 1869. Mr. Arlington:

225 ELIZABETH STREET, NEW YORK, May 26, 1993.

Mr. Arlington:
Sin.—Happening to be in Newark on yesterday I saw some posters stating that you would give \$500 in gold bounty to persons enlisting in the Cuban partiel army and also requesting such parties to go on Thursday evening to hear the terms of enlistment. I and another young man. late corporal in the United States Army, would wish to go on that expedition if you would be kind enough to send me the terms of enlistment. Hoping to hear favorably from you.

I remain your obedient servant.

JAMES C. SWIFT.

Swift was as slow to catch on as the Sun

At Burlington, N. J., I found a new com-plication. A circus had billed all the "daubs" and erected large billboards, and my first im-pulse was to cancel the date and not make the town, but the janitor and agent of the hall spoke words of wisdom.

e words of wisdom.

Twon't make a bit of difference any wise whether you put up any big bills or not, you won't do anything: no shows ever do here."
Truthful consolation! Both angered and amused. I was about to make a smart retort when the wiseacre continued:

amused. I was about to make a smart retort when the wiseacre continued:

"I'll tell yer what'll be just as good. I'm the town bell-ringer. You gin me the pergrams an' the day of the show I'll ring the bell an' call the show an' pass the bills."

The proposition was accepted and arranged on a financial basis and when the minstrels came to town the bell-ringer of Burlington was banging his clanging bell and crying as he "passed the bills:"

"Minstrels at the hall ter-night!" Clang! clang! clang!

The next season I made a more ambitious

The next season I made a more ambitious attempt at advertising and was employed to represent the late Laura Keene. Miss Keene had for a long time been advertised in an extremely modest way in keeping with a high-class star, but she had come to believe that the limit of a three-sheet regree and a met. the limit of a three-sheet poster and a "cut centre" was not up to date. During the Fall centre" was not up to date. During the Fall and Winter her time was principally filled at Philadelphia and Washington, and there was no need for extraordinary expedients, but an occasion arose in the Spring when the famous

occasion arose in the Spring when the famous actress was on tour.

On arriving at Bloomington, Ill., I found Van Amburgh's Circus and Menagerie heavily billed on extra boards and all the available display space for posters taken up by Ryers' Theatrical company, Ware's Gift Show, and Billy Emerson, with promises for positions for La Rue's Minstrels and Katie Putnam to follow. With all this overdoing of amusements in the two theatres Miss Keene was to put in

in the two theatres Miss Keene was to put in two nights.

Bound not to be outdone financially, and at the right of shocking the great artist I repregented, I entered into a contract with black

Joe Holly, the bill poster, and put in the streets for a week a perambulator or traveling billboard fourteen feet long and three sheets high, which the ebon Holly kept moving, drawn by two horses, daily for a week and on the days of the performances. I did not see "the Duchess" until she ar-

I did not see "the Duchess" until she arrived in St. Paul, but I received commendation instead of criticism, as my emergency expedient proved satisfactory and secured two good audiences. Miss Keene was free to confess that as a legitimate star she was rather startled when she saw the chariot of Joe Holly bearing her announcement aloft, but the results secured sustained the sensational expedient.

ent.

That Summer I attempted to bill Burlington, Iowa, for Miss Keene, and failed because the bill poster had obtained \$75 for the use of his billboards from a circus and refused to advertise any other attraction for less. It was "\$75 or nothing," and the proposition was ridiculous. The agent of the hall and several of the newspaper men tried to reason with the obdurate owner of the billboards, but to no purpose, and then I put on my thinking cap and promptly devised a plan to advertise the town thoroughly.

One of the daily newspapers readily came to

one of the daily newspapers readily came to my assistance, and their job office turned out an eight-page folio which contained the cast of the play and "full particulars." These were folded in the entire edition of the paper and the distribution was certain and the sequel an excellent engagement, to the discomfiture of the rapsecious bill poster.

an excellent engagement, to the discomputer of the rapacious bill poster.

In 1885, in advance of the Van Amburgh tent show, I arrived at Crawfordsville, Ind., to find myself shut out of the newspapers by an exclusive contract made by the representative of the Sells' Brothers Show. Here was a situation to meet, and I knew that with my years of experience on the road with all kinds of shows I would be expected to be equal to the emergency. emergency

The newspaper publishers were quite as sad as I when they came to realize how they had been duped by the shrewd O'Neil, but they found themselves fettered by an iron-bound

found themselves fettered by an iron-bound contract from which there was no escape.

Temporarily nonplussed. I returned to the inn and pondered and while I pondered there came a knock and a man—the foreman of one of the subsidized sheets—who said:

"I've had in mind the starting of a Sunday paper here for some time, and I have the option on the plant of a country office which I am going to remove here. Now it struck me that if I was to get out a paper right off it would do both of us a turn."

"Saved!" said I to myself, and then we got down to business and came to terms. My vis-

"Saved!" said I to myself, and then we got down to business and came to terms. My visitor was reasonable and a bargain was made in short order, and as soon as he was out of the room I went to work preparing copy for the new Sunday paper.

The foreman resigned forthwith and hurried to Indianapolis to make a dicker with a ready-print house for a patent inside and the printing of the first number there. I think that the paper was called the Sunday Courier, and it came out on a beautiful Sabbath mornand it came out on a beautiful Sabbath morning and was extensively circulated by special teams throughout the country that very day at the expense of the show, for which it proved a remunerative investment

CHARLES H. DAY.

#### JAMES H. WALLICK'S NEW PLAY.

"I am better pleased with my new play." says James H. Wallick. "than with any I have previously given the public. The Dairy Farm. though a country play, in no way resembles The Old Homestead or Shore Acres, but I shall be much surprised if it does not duplicate the success of those well-known dramas. It is a pastoral, a comedy, and a heart drama. The love story is simple and touching, while the comedy is never coarse, nor exaggerated after the manner of so many country types. It is a story of old times (the period is 1854 to 1856), but written according to modern methods, with every character true to life. There are twenty-one people in the cast, and each member has been selected with the one idea of fitness for the part. I expect great things of John Craig in the character of a young Daniel Webster Curiously enough, though a Southern man, Mr Craig has a strong facial resemblance to the great orator. Jean Clara Walters has also a fine part, which is sure to fit her individuality and talents. I have no doubt she will make a hit—the same may be said of Newton Chisnell. The Dairy Farm is in four acts. Each act is painted from sketches made especially from portions of Uister County, where the scenes of the play are laid. The long, low Dutch houses and characteristic surroundings of the old town where Washington stopped on his march from West Point to Kingston, to avoid the British, years before, are faithfully reproduced. The first act, by Noxon and Toomey, showing the dairy farm, is the most picturesque and unconventional I have seen on any stage, while Albert and Hagan assure me they have done nothing finer than the village street of the third act. New York playgoers will be able to judge of its merits on Oct. 16, when we epen at the Fourtenth Street Theatre. If the play, players, songs, and scenery are not more satisfactory than most productions seen on Broadway during the last ten years. I'll pay my money joyfully for the pleasure of being, like the King of Bravaria, the sole audience."

#### A NEW YON YONSON.

Thall and Kennedy have engaged Arthur Donaldson, of the late Augustin Daly's company, to play the title-role in Yon Yonson. Mr. Donaldson has played the title-roles in Rob Roy and Brian Boru, also Baron De Grim in Madeleine: or. the Magic Kiss, and other important parts. He is a clever actor, and is eminently fitted for Yon Yonson, being a Swede by birth. His Swedish dialect is said to be perfect, while his singing of the Scandinavian folk songs will prove quite a novelty. Thall and Kennedy have re-engaged Annie Mack Berlein and Reatrice Norman for the same parts they played so successfully last season. The other engagements include E. J. Mack, Grace Hazard Pearl Revare. E. Guy Spangler. William Koust and the Lumbermen's Quartette. The route of thirty-five weeks is booked solid in the leading theatres of the country, extending from New York to San Francisco. The season will open about Aug. 28.

#### MME. MODJESKA'S SEASON.

John C. Fisher, under whose direction Madame Modjeska is again to tour during the coming season, announces that his elaborate scenic productions for each play in the repertoire are well under way. Special efforts are being made for Marie Antoinette, her new play, which, if successful, will be seen during Modjeska's engagement at the Fifth Avenue Theatre. Thomas G. Moses, who is to be the scenic artist for the American Theatre next season, is now at work on Marie Antoinette at Mr. Fisher's theatre in San Diego, Cal. John E. Kellerd, who will be Modjeska's leading man, will return from Europe July 29, and leave with other members of the company on Aug. 1 for San Diego, where rehearsals will be held, and where the tour will begin. In Marie Antoinette Mr. Kellerd will appear either as Mirabeau or as Louis XVI.

# SAM J. RYAN

Comedian with Strong Specialty, invites offers for coming season.

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#### AUSTRALIAN NOTES.

SYDNEY, May 31.

The Knight-Ferrar company made their final appearance in Sydney at Her Majesty's Theatre, prior to returning to London by way of Melbourne and Adelaide, where they also play farewell seasons. They staged the following plays, giving two performances of each: Pygmailion and Galatea. The White Stocking. The Prisoner of Zenda. The Lady of Lyons, and The Sign of the Cross. Julius Knight and Ada Ferrar have both won much popularity during their visit to us by their good work in a large and varied repertoire.

R. M. S. Moana, leaving Frisco May 17, has on board, consigned to Harry Rickards, the Valdares, trick bicyclists, and Tom and Lily English, instrumentalists and special entertainers. From England to the same management are coming George Spry and Florrie Austin, sketch artists, and Dicky Douglas, comedian. Pattie Browne is now on her way back to London. Tommy Hudson is back in Adelaide, after a prosperous tour of India and the East. Alfred Dampier is also in Adelaide appearing at the Royal in The Duchess of Coolgardie. Dante, your clever conjuror, is raking in the doilars at Georges' Hall, Melbourne.

Robert Brough has purchased the Australian rights of The Maneuvers of Jane and The Physical Company of Lane and The Physical Company of L

Duchess of Coolean in the dollars at Georges' Hall, Melbourne.

Robert Brough has purchased the Australian rights of The Maneuvers of Jane and The Physician. He has now in rehearsal Trelawny of the Wells, the costumes for which have just arrived from London. Clinquevalli is now appearing at the Melbourne Bijon, under Harry Rickards' management. The Melbourne press speaks most highly of his juggling. Leon Caron, for many years musical director of Williamson and Muscrove's productions, is taking a well-earned holiday in Europe. He originally came to Australia twenty-two years ago as violin of Lysters' and later as conductor of Lysters' Italian operas. In 1881 he introduced to us in English the operas Mignon and Carmen. I notice that Mark Hambourg, who was in Australia a little while back, has signed for fifty concerts in your States.

E. Newton Daly.

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pany, and in that time secured flattering notices.

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George W. Farren, thoroughly experienced in managing as well as heralding an attraction, is disengaged. He may be addressed at Metucren, N. J.

Fair week, Oct. 2 to 7, and other time is open at the New Temple Theatre, Owensboro, Ky., for attractions with drawing proclivities.

Emma Warren, who has headed her own com-pany for several seasons, will consider offers for emotional leads for the coming season.

James Horan, who wrote the successful bur-lesque for Isham's Octoroons last season, has written one that Gus Hill has accepted, and will produce next season.

Harry Brunelle, the vaudeville agent, file petition in bankruptcy on June 27. His bilities are \$8,295, of which \$1,500 is due for aries to H. Percy Meldon, J. K. Emmet, Jet Yeamans, and others. There are no assets. filed a

Georgia Bryton, the clever English character artiste, appeared at the Empire, in Atlantic City, week of June 19. Her new act was a pro-

Ollie Young, the club expert, received several floral offerings from friends while playing at Olentangy Park, Columbus, O. His home is in the city of Columbus.

For two seasons Walton Townsend played leading roles with the Theatre Français Stock com-

#### THE OLD PLAYER.

His slow step halts; his voice is stilled-No longer his to sway the throng: No more the plaudits deep and long For glance that chained—for tones that thrilled.

The triumphs of his bygone years, (Exultant hopes and subtle fears!) He sees, as in a limpid glass.

Verona's stripling debonair, The swarthy Moor, the wily Jew,
The thane sore-tossed 'twixt false and true
(Ah, woeful day, so foul and fair!)—

The Roman proud who knew not fear, (The haunting lines roll through his brain), The musings of the sombre Dane, The thunders of the outraged Lear!

Back to his lips the old words spring! Back to his eyes the old fire leaps! What torpor through his being creeps? Alack! In vain! Poor, forceless thing!

Yet comfort whispers, though he weep; "Through endless years—on many a tongue. The deathless lines shall still be rung, The eternal King his state shall keep STEPHEN POWER OTIS.

#### PLAYWRIGHT VERSUS NOVELIST.

Among students of literature who combine with a love of letters a knowledge of the drama in its practical form it is frequently a mooted question whether or not the influence of the playwright is greater than that of the novelist, and in what important function the difference

There are many and forcible arguments on the subject, but, from the view-point of human interest and sympathy it must be conceded that from the fact of appealing more directly to his audience through the senses, the playwright has the advantage of a greater influence over the emotional natures of his public than has the novelist. And the very restrictions forced upon the playwright, which the novelist does not suffer from, tend in a measure to soften criticism of the dramatic writer's work. But this fact should not carry with it too much weight, because the playwright is peculiarly adapted to his line of work, insomuch as his genius, in a greater or less degree, is fitted for that particular department of literary effort. Thus one man excels in essay, another in fiction, another in poetry, and another in dramatic writing, all being about equal, it being merely a question of bent, each working capably in his particular line.

When we take into consideration the many restrictions by which the playwright is hampered it is surprising that so many plays are The novelist is at liberty to follow the dictates of his fancy in the matter of his narrative, provided there is no transgression against the purity of language and the correctness of rhetoric. By explanation, description and analysis, whether physical or intellectual, he is able to bring about a clearer conception of his work and to place the point aimed at directly before the eyes of the reader.

One of the great advantages which the novelist possesses over the playwright is that he can make a detailed use of any phase of psychology or metaphysics, which at best the playwright can but hint at. And in the drawing of characters the novelist can paint an analytical description of them, so that they are stamped immediately as individualities on the readers' minds. The playwright cannot describe his characters. He must make them describe themselves, by dialogue and dramatic situations. A phase which the novelist can explain at length must be worked out by the playwright in dialogue, and the greatest care must be taken that this same dialogue be not tedious. It must also take the place which description does in the novelist's work. The playwright moreover is forced to make his dialogue and situations explanatory and full of action. None of the conversation, charming but irrelevant, which so frequently place in the novelist's work as an evidence of the ease with which he can write, can find a place in the playwright's sphere, because its general tendency is not to build up to a preconceived climax. Where the novelist cannot explain in dialogue, he works his point, to use a colloquial phrase, by resorting to description. The playwright cannot do this, because primarily and finally the keynote to all dramatic success is action, action and always action. The many plays that have been written by purely literary men prove this. The finest and most interesting of reading, they are unpresentable on the stage because the dramatic action is so wanting. Our best novelists have made the poorest playwrights. And the scale is balanced by the fact that on the other side the good playwright can usually write nothing but plays. With the plays of literary men the want of dramatic action is offset by their literary merit, which makes them fine reading. In the plays of averagely successful playwrights there is frequently an absence of real literary merit, but the quality that is more to the purpose is there, dramatic action, and that is what makes them so interesting on the stage. In this connection, which is a very delicate one, it would be invidious to make any comparisons, or to call attention to particular names, but in substantiation of what is here written the intelligent reader cannot fail to call to mind some recent instances where wellknown novelists have proved emphatic failures as dramatic writers.

In regard to the benefit bestowed upon man kind by the teaching of morality and the depicting of vice and virtue, it may justly be conceded that the playwright wields a greater influence than the novelist, because in the majority of cases he appeals to a larger circle of people. A fairly successful play will be seen dreds like her. Hundreds of sweet, womanly,

by more people in a few weeks than a fairly successful book would reach in its entire exist-To maintain this influence the playwright has the auxiliaries of other arts. He has the assistance of gifted actors to present his words and theme in a manner calculated to move the hearts of the throng. He has the aid of musicians to touch emotional natures, and he has also the invaluable help of scene painter and costumer to present to the eyes of the audience a moving picture, a spectacle of imposing scenes and figures, that make an impression on the mind which no reading could ever do. People will frequently read a book through unmoved, and yet be forced to shed tears when the same book has been dramatized and presented to them on the stage.

The dramatic author, even more than the novelist, plays upon the emotions, and by showing through the senses the emphatic distinctions of virtue and vice and the difference between right and wrong he proves his calling to be as potent a factor in the ennobling of lives, the refining of hearts, and the saving of souls from sin, as is the pulpit itself. And the sermon droned in the pulpit is not likely to prove as attractive as the dramatic representation of supposed events.

In the power of working good or evil the playwright's profession is a mighty one, and the judgment of gods and men should be speedily visited upon him that abuses it.

WILLIAM SIDNEY HILLYER.

#### THE GENTLEWOMEN OF THE STAGE.

Are "ye olden days of chivalry" ever dead? In this world of money getting: this mart of the "almighty dollar;" this hurly-burly of commerce, strife, and toil, is there none of the old time chivalry among men? There is, The gentleman of to-day does not wear the sword and buskin, but as knightly a heart beats in him as ever throbbed in swashbuckler of times gone by, and our women are as true and loyal as any women ever were.

"Some must work that some may play," and the days are past when the working woman was looked at askance. We, men and women, are proud of our working girls. Proud of the sterling Anglo-Saxon pride and determination which supports them through years of irksome drudgery. Our gentlewomen aid them; our men admire them; our money builds for them places of comfort and entertainment The lower classes are not socially received (I refer to factory employes, etc.) because, unfortunately, the great majority of them have been deprived of those advantages which result in culture and refinement.

But there is a class of working women who. generally, possess intellectuality, character, beauty, grace, and culture sufficient to grace any drawing-room. They are the gentlewomen of our stage. To them the social door is closed. They are ostracized. Far be it from me to infer that they plead to have it opened. No ! They are too brave, too proud, too cultured. The fight should be made for them by our men.

Would you say that a nature so susceptible to the finest human emotions as to yield its own individuality and respond, like the vibrating strings of a harp, to the touch of fiction until, reincarnated, it breathes and lives again in the realms of story-would you say such a nature did not represent the highest type of sensitiveness? And yet the woman is "an actress." The sigma attached to those simple words "an actress"—what does it imply? That she is not as good, and pure and delightful as our society girls? Why? Because destiny has forced her to toil and struggle, to work-work unceasingly, to forget the sweet pleasures of girlhood and substitute for them the drudgery of duty, to smile although her heart be bursting, to fight for her success. Because she was not born with a golden spoon" and must work for her very bread and butter, does that make her less a

Surely the power that can move strong men and women to sympathy, heartache, and even to tears must be art, and yet the hard-working little artist who has accomplished it iswell, simply "an actress." To the lay world her life is composed of glitter and folly, late hours and wine, supper and jollity. Tear away the tinsel mask and reveal a delicate woman struggling, working for very existence. Perhaps a mother and sisters dependent upon her brave efforts. Study, study, study in preparation, and toil, toil, toil in reward. She seldom is in bed before morning, but it is not from choice, for many nights would she give her world and all to lay her tired head upon the pillow and simply sleep, but she must live. and so she must work. And it is the hardest kind of work at that. Monotony? No one but an actress knows what it is to speak the same lines day in and day out, with the same expression, the same feeling as when they first found utterance.

In one of our successful war plays there is the character of a delicate, sweet, womanly girl of the sunny South, in the days of the din and strife of war. This glorious South ern woman undergoes a torturing struggle between love and duty-between her love for her country and her love for a spy. She is portrayed by a young actress, who so subtly insinuates herself into the role that you, as it were, transplant the actress herself to the conditions of the times. It is a wonderfully sucessful bit of acting, and why? Because the Southern girl of the fiction and the girl of the reality are both gentlewomen. There is the keynote. The actress's nature is so sensitive as to place itself in the same trying positions as the heroine, and the result is nature.

And she is but an example. There are hun-

pure. good women-gentlewomen-on our stage to-day. Their lot is hard enough at best. It can be made less so. Then in justice to them, in tribute to art, make it so.

The girl on the stage and the girl in the box are both women. Both good refined women, but what a gulf? A gulf formed by the iron rule of the powers that be, for often in intellectuality, beauty, and grace the actress has the advantage.

More than that, away goes the wagging tongue of prattle-malicious prattle. Why is this impertinent? Because the actress gains her surfeit of prying eyes, and publicity while she is on the stage, and once off her private life is as sacred as any other woman's. It is not a public affair, and so the public haste to the conclusion that it will not bear the light. What a different story the light would tell. A tale of necessity, strife, and privation finaly, perhaps, crowned with indifferent success, but it is a bread and butter struggle.

The stigma against actresses as a rule is unjust, undeserved and cruel. The actress will say, "It is the beritage of destiny. We are too womanly to be ashamed of the necessity which makes us work." But deep down in her heart the sensitive woman feels the hurt, although she is too brave to acknowledge it. They do not ask either your sympathy or your support. Give it to them as a tribute to bravery, to self-reliance-in a word, to womanliness. Do not yield it as a privilege, a concession, but as a matter of right, as a prerogative of womanly virtues.

The advent of a girl of good family upon the stage is looked upon with horror and fear by all who know her. Fears, though she is trusted, that she may yield to the temptations which will beset her path-and rightly so, too. It is folly for any woman to set forth into stageland unless necessity urges. Not because it is a maelstrom of depravity, as some believe, but because it is a dog's life for a woman, a life of struggle, bitter tears and disappointments. The glitter, the glory, is the shell. The kernel is work, hard work. Those women who have endured its privations, vexations and disappointments, its struggles and toils, through necessity, through love for dependent ones, through determination to earn their own livelihood, who have laughed and made merry before you when perhaps the chill of death awaited them at home; who have suffered fictitious woes when agonies of stern reality may be theirs- merit the admiration of all manly men, and usually modern chivalry calls it forth from the opposite sex. But, more than that, the life of an actress should demand the sympathy of all womanly women, and the day will come when the actress will receive that sym-AUBREY LANSTON.

#### IN SUMMER PLACES.

William H. Dupont is summering at Rock ville, Me.

Mr. and Mrs. J. H. Shepard (Annie Clarke Hanson) have taken a cottage for the Summer at Ossipee, N. H. Miss Hanson is slowly recovering after a long illness.

Mr. and Mrs. Charles C. Bartling and their little daughter have gone to Newton Centre, Mass., for the Summer.

Mabel Fuller is spending her Summer at her mother's country home. "Ledgewood," Alabama, N. Y.

H. Willard Storm, manager for Creston Clarke, is spending the Summer at his home in Scranton, Pa.

Blanche Crozier, Florence Royden, Clare Lawrence, Harry Proctor, and Leland Webb, having closed their season with Shipman's Lyceum company, are spending the Summer at English Bay, B. C.

Virginia Goodwin, who will be featured next season with the Harry Shannon company, is resting at her home, "The Maples," Columbus, Ohio. She has just closed n of forty two weeks as leading lady with the Maxwell

Vera Irving, late leading woman with Other People's Money, is resting at "The Irvington," her Summer cottage, at Atlantic Highlands. N. J.

Edward C. White, having completed the bookings for On the Wabash, and Two Little Vagrants, has gone to Cape Cod for the month of July.

Jessie Henderson is spending the Summer with her sister, Mrs. May Henderson-Thurston, at "The Pines," Camp Ellis, Old Orchard,

Mr. and Mrs. William Humphrey are at Sea Gate, Long Island, for the Summer.

Mildred Holland is visiting Mr. and Mrs. Joseph Gardner at Hyannis Port, Mass., for the Summer. Miss Holland will return to New York in August for rehearsals of Two Little Vagrants.

May Buckley is spending her Summer vacation at Lake Tahoe, Cal.

Pearl Evelynne and her mother, May Evelynne, are summering at Bath Beach, N. Y.

James J. Cassady, Alf Rumble, Henry Testa, Alice Foster, Rosalie Keim, Alice Burkett, and Margaretta White, are guests of Thomas J. Grady at Billingsport, N. J.

Mr. and Mrs. Joe Welch have left the city to spend their Summer vacation at Mt. Clem

S. A. Maguire, of Broadhurst Brothers' forces, will summer at White Lake, N. Y.

Mr. and Mrs. J. Duke Murray left on Saturday for Fairhaven, Buzzard's Bay, Mass, Mrs. Murray will remain there for the Summer.

while Mr. Murray, after a week's vacation, will return to town to look after his next season's enterprises.

W. M. Gray is spending the glorious Fourth at Dingman's Ferry.

Howard Long, of Murray and Long, has gone on a short yachting cruise. He will return on Wednesday.

Gerald Griffin is dedging the kissing bugs at Far Rockaway, L. I.

Jennie Hohman is now at Hot Springs, Ark., after an enforced rest at Donaldsonville, La., of several weeks, caused by illness.

Mr. and Mrs. William Elmer will spend the Summer at Huntington, L. I.

Nick Norton left for a business trip to Chicago on Tuesday last, and will return the early part of next week.

Virginia Russell is spending a few weeks as the guest of Florence Baker, at her home, Malden, Mass.

J. K. Adams is spending the Summer at Monroe, Orange County, N. Y.

William F. Mooney, of Robert Mantell's ompany; William Ullrich, of Devil's Auction: Harry Pennypacker, of Vogel's Minstrels and Charles E. Webester, of R. M. Gulick and Company's enterprises, are enjoying the Summer breezes at Mr. Webester's cottage, Atlantic City, N. J.

W. E. Horton writes from Mt. Clemens, Mich.: The following were the professional ar rivals at this resort during the past week Andy Lewis, Maude Elliott, A. B. Smith, Wil liam Windom, Nate Jackson, Neil Smith, Will White, William Morelli, Ida Morelli, Eva Mudge, May Whiting, Lillian Whiting, Raymond Teal, John O'Brien.

Mark Murphy and Jennie Reynolds left for New York on Sunday last, after a visit of three weeks at the springs.

Eva Mudge is a guest at the cottage of Sadie Harson.

#### CUES.

It is rumored that a new theatre is to be built on Euclid Avenue, Cleveland, near the Star Theatre and the Grand Opera House. The house, it is said, will open in September.

A lot has been selected by the newly organized Opera House Stock company, of Greenville, Wis., for a fine, new theatre, to be completed by November. Companies booked for Greenville before that time will play at the old theatre, now called Lake's Opera House.

Dorothy Morton did not appear in court when summoned recently in the suit of Alfred Dalby, who secured judgment against her for \$38, for services rendered in her company. Mr. Dalby has threatened Miss Morton with imprisonment if she fails to pay \$100 for contempt of court, besides exacting the amount of the judgment with costs, which, it is said, will aggregate \$70.

Edward Owings Towne, author of Other People's Money, By Wits Outwitted, and In Old Madrid, was sentenced in Chicago, last Thursday, to one year's imprisonment and to pay \$1,500 fine for conspiring with John Mowalt to wreck the Lumberman's Building and Loan Association. Mowalt was fined \$2,000.

Fred De Noe and Fannie Trumbull, of the Trumbull Sisters, were married on June 27, at Centreville, Ind.

Chauncey L. Southern and Florence Harmon were married on June 4, at Richmond,

Robert E. Stevens and J. J. Spies went lown to Coney Island on Friday, to inspect the horses to be used in The Sporting Duchess, that are being trained there

George Frothingham, of the Bostonians, has gone to Bridgeton, Me., where he will be joined by Messrs. McDonald and Studley. of that company for the Summer. Frothingham has just completed twenty-three years of consecutive service in the Bostonians. and comes very near the record of some of the chorus girls.

The July number of The Coming Age contains an interesting conversation by Viola Allen on the play The Christian. It is preceded by an extended criticism on Miss Allen's interpretation of Glory Quayle by the editor, who holds that the last act of the play is exceedingly weak, compared with what preceded it, and suggests that it should have ended with a moh scene, brought to a strong climax, and followed by a quick curtain. His opinion of Miss Allen's work in this play is flattering. The August Coming Age will contain a conversation by James A. Hearne, entitled "Forty Years Before the Footlights," which, it is said, will contain many amusing incidents in the actor's personal experience, and also many interest-

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THE ADVENTURES OF A BASSO.



HENRY NORMAN.

A representative of THE MIRROR found the manager of the Castle Square Opera company in his office at the American Theatre one morning during Pinafore week and made known his wish to have a talk with Henry Norman, the basso of the organization. Scarcely were the words uttered than there came, from somewhere beyond the gloom of the darkened auditorium, the deep tones of a mighty voice rellwhere beyond the gloom of the darkened auditorium, the deep tones of a mighty voice, rolling out one of Dick Deadeye's familiar songs. "There!" said the manager, "that is Norman's voice now, and if you follow that soundwave you will find the man you are looking for at the other end of it."

Luckily the song continued while the reporter groped his way through the empty theatre, and the melody guided him at last to a little oasis of yellow light in which the singer stood. There was nothing about the athletic looking gentleman from whose lips the voice

looking gentleman from whose lips the voice emanated to suggest the battered seaman of Pinafore, and THE MIRROR man, somewhat be-

Finafore, and THE MIRROR man, somewhat bewildered, said that he must have made a mistake in following his directions and that he
was in search of Mr. Norman.

"I am he," said the Englishman.

"Not the same!" exclaimed the reporter.

"I am looking for Mr. Deadeye Snarleyow
Norman, and I'm sure he is a far older man
than you."

"The same old mistake!" laughed the basso. "Nobody seems willing to believe that I am myself unless I've got on a wig and a layer or two of grease-paint. How old do you expect a man to look who was born in '62?"

expect a man to look who was born in '62?

"About thirty-six. I suppose," answered the reporter, congratulating himself that the interview was well begun, while the singer was ignorant of the fact that he was being interviewed. But the next question. "Where were viewed. But the next question. "Where were you born?" made the object of THE MIRROR man's visit clear to Mr. Norman, and before answering the singer lighted his pipe and seated himself comfortably on a coil of rope seated himself comfortably on a coil of rope that has probably seen service in every nautical opera of the Castle Square company's repertoire. "If you care to hear my yarn," he said, "I shall be very glad to spin it for you. I assure you beforehand that it is true, and you will have to judge for yourself whether or not it is interesting. I was born in Liverpool, England, on the thirtieth of June, 1862, and I was neither carried across the stage durand I was neither carried across the stage during my infancy, nor were my parents in any way connected with the theatre. On the contrary, my father was a staid man of business who brought me up with the idea that I should follow in his footsteps in mercantile life. To this end he sent me to a typical English boarding school, where I had the good fortune to receive a thorough musical education besides going through the usual grind in the more practical branches. After leaving school I spent four long years in trade, during which time I displayed a marvelous lack of business talent. "My father died when I was nineteen years old, and my uncle, who became my guardian, offered to allow me to follow by own inclinations in choosing a career. Moreover, he agreed to pay my way to any quarter of the and I was neither carried across the stage dur-

agreed to pay my way to any quarter of the globe that suited my fancy.

"The Zulu War was at that time going on "The Zulu War was at that time going on in Africa and, as you may imagine, my choice was not long in making. I took passage on the steamship Melrose Castle, bound for Durban, Natal, and sailed away from 'the tight little island' in the Autumn of 1881."

"You intended to enter the army?"

"No, I really had no fixed intentions except to see the world and to turn my hand to anything that offered. The first chance I had was in the way of a business position at Durban, and I held it until I got my bearings in the new environment.

new environment.

During that period I sang occasionally in concerts and amateur affairs, but my real de-but, professionally, was made at the Theatre Royal, Petermaritzburg, Natal, in 1882. Upon that occasion I sang the role of Colonel Cal-verly in Patience, with C. Lascelle's stock comverly in Patience, with C. Lascelle's stock com-pany. After remaining for a short while with that organization I joined a little company called Verner's Troubadours, and went on a tour of South Africa. We appeared in Graaf-Reinet. Patchefstroem. Pretoria. Cronstadt Boshof; spent two months in Kimberly and ended our season at a place called East Lon-don.

don. "Two weeks later I received a letter from Cape Town offering me a six months' en-gagement, at ten pounds the week, to sing in one hallad and one chamber concert It is hardly necessary for me to say

weekly. It is hardly necessary for me to say that the offer was accepted.

"The six months passed quickly and pleasantly, and upon the expiration of my contract I joined the stock opera company at the Theatre Royal, Cape Town. My duties there were to sing the principal baritone parts, assist in mounting the productions and train the chorus."

An English company?" questioned the

reporter
"Yes, the principals were English; but the chorus was what you might call polyglot.

Every girl in it had the blood of at least three races in her veins. We called them 'Cape Canaries.' They were good looking girls, with magnificent natural voices, but they were sadly lacking in musical knowledge. I taught there,

them the parts as one would teach a parrot them the parts as one would teach a parrot to swear—by almost endless repetition. During my nine months' engagement with that company I learned the music of the ordinary repertoire of operas very thoroughly."

"I have lost track of dates," interrupted the reporter. "Will you tell me in what year you were at the Theatre Royal?"

"I think it was '84," responded Mr. Norman. "Yes, that is right, because I was just twenty-two years old when I left Cape Town to make a tour of the South Pacific islands."

"In what capacity did you go on that

"In what capacity did you go on that

"Several capacities," answered the basso.
"I was the bass vocalist, leading man, and pianist of a little company of five people that sailed from Cape Town on the steamer Coptic with the intention of winning fame and money -more especially the latter—in Oceanica. We were twenty-six days in getting to Auckland, New Zealand, where our tour began."

"But what sort of a performance could five people give?"

"My boy." said Mr. Norman patronizingly,

"you have evidently never been a barnstormer. With five people almost every stort of theatrical entertainment may be given—somehow. We played farces, comedies, musical comedies, diamas, operettas, and at a moment's notice could give any sort of a concert from the va-riety called popular up to the most distinctly

riety called popular up to the most distinctly classical.

"We made an excellent start in New Zealand and went from there to the Fiji Islands. Now, there are three towns in those islands—Suva, Levuka, and a sugar mill place, up the Rewa River, called Nassouri. We met with considerable success in the first two places, and at the sugar camp we had what would be called in a more civilized community an ovation. We gave our performances there in an tion. We gave our performances there in an enormous sugar shed, and I believe that during our engagement every one of the five thousand white men and coolies who lived in the camp

white men and coolies who lived in the camp came at least once to see 'the show.'
"Our next jump was to New Caledonia, which was reached by a few days' journey on the steamer Rockton. We landed at the port of Numea, the capital of the province and a pretty place enough in its way. But I must say that the mental atmosphere of the town is the most depressing that I have found anywhere in the world. New Caledonia, you know, is the French penal colony, and the very air itself seems tainted with crime. A large number of the inhabitants are ex-convicts who are obliged by law to spend a length of time equal to their sentences on the island for the purpose of developing it. That is, if a man le sentenced to five years' imprisonment he is compelled to remain five years afterward as a free citizen. In and about Numea the roads are kept in perfect condition by the chain gangs and every sort of improvement is made gangs and every sort of improvement is made by the prisoners. Consequently the city is very well kept, and it is quite like a European capital in outward display. A splendidly trained band of one hundred musicians plays every day in the plaza, and the people drive about in hansoms, as well dressed and as care-lessly happy as any one in the world. But to visitor there is a horrible ghastliness in it Every member of the band is a convict; the leader is serving a life sentence for killing his wife, and nine-tenths of the people who pass are either criminals themselves or the children of criminals. We played there for three weeks at the Salle des Fêtes, giving only three performances each week, and our receipts were enormous. Despite this financial success, we were all glad to leave at the end of our en-

"Another long jump. I suppose?"
"Yes; we went next to the island of Tahlti, res; we went next to the island of Taniti, by the steamer Precurseur, and were out two weeks before we sighted land. We disembarked at Papeete, the principal place of the island, and the only town worth playing in You have read Robert Louis Stevenson's books? Yes? Then you know about Papeete. It is a queer French-English-American town that can beast of several clubs and restaurant that can boast of several clubs and restaur-ants, but no hotels. As a matter of course there ants, but no hotels. As a matter of course there is no theatre in Papeete, as not more than one company plays there in a half-dozen years We secured the privilege of appearing in the Exposition Building and for every performance were obliged to get a permit from the French Governor. In fact one has to get a permit from the Governor to do almost anything in Papeete. Our first night was a tremendously successful one. The people came in from the highways and hedges, and every citizen of the town was there with his sisters and his cousins and his aunts. The prices of admission ranged from 50 cents, for natives, to \$2.50, for the leaders of the white society. You see the scale of prices was not based upon to \$2.50, for the leaders of the white society. You see the scale of prices was not based upon the location of the seats so much as upon the caste of the ticket buyer. The receipts for the first performance were between \$5.000 and \$6,000—and the second and third nights were like unto it. We were so pleased with our success that we decided to remain forever in Papeete, And then the bubble burst! How? In this way. I went to the Governor to get a permit for a fourth performance, and was refused point blank. 'You will take all the money from the island,' he said, 'and in that case we should be obliged to use sea shells for

money from the island,' he said, 'and in that case we should be obliged to use sea shells for our legal tender. Furthermore, your entertainments are demoralizing to my people, because they are all going theatre mad.'

"In vain I explained to him the educational merits of the drama. In vain I lectured upon the uplifting qualities of music. It was no use. He would not issue the permit, and that settled the matter. As our occupations were use. He would not issue the permit, and that settled the matter. As our occupations were gone, we had nothing to do but enjoy our than the settled the settled to be settl gone, we had nothing to do but enjoy ourselves until the next ship came along. Fortunately, we had plenty of money, and the people entertained us handsomely. We were there during the holidays in the Winter of 1884-85, and on Christanas Day I had the honor to dine at the palace with the native Queen of Tahiti."

"Here is a regular Anthony Hope situation" said the reporter to himself. But the romance was cut short by the next words of Mr. Norman.

Mr. Norman.

"We got tired of that sort of life very s and were keen to proceed on our travels. had no plans whatever, and did not care especially where we went next—but the trouble was to go anywhere. For weeks we waited for a ship of any sort to appear, and we de-cided to take the first one that came along, no

cided to take the first one that came along, no matter to what port she was bound.

"At last, one morning, a steamer entered the bay. We packed our traps and boarded her, not taking the trouble to find out where she was going, until the captain came around for the passage money. We discovered then that the ship was the fruit steamer Janet Nicoll, bound for Apia, Samoa. None of us had ever been to Apia, and that, in itself, was the best possible reason for our wishing to go there. The Jonet Nicoll was not a record

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breaker in the way of speed—unless it might be for lack of it—and we were eight days in making the voyage. But Apia repaid us well for the tediousness of the trip. It is a beautiful place, indeed, and what is best of all to the traveler's mind, we found comfortable quar-ters at the International Hotel-kept by a man named George Meredith, who was not re-lated to the English novelist.

lated to the English novelist.

"Now at Apia there was no theatre, no exposition building, and no room large enough to give a performance in. The outlook was not encouraging for business. But George Meredith and I put our heads together and the scheme we devised proved an excellent one. In front of the hotel we built a rough stage, facing the verandas, which we used as balconies. The space between the stage and the hotel we cleared and smoothed the ground so that the natives could place their mats there and sit comfortably. Then we made a high canvas wall enclosing the place and opened the box-office. In that improvised theatre—which was, in a way, like the early English courtyards in which the old dramas were produced—we gave eight performances before large and many-colored audiences."

"And then I suppose you waited for another ship."

"Yes. It was nearly three weeks before

ship."
"Yes. "Yes. It was nearly three weeks before a steamer was reported off the island. She could not come into port, we were told, and the only way possible to board her would be to go out in a small boat and lie in her course until she passed. We got our luggage hastily into a little schooner and sailed out of Apia, a good many dollars richer than when

we sailed in.
"After se "After several hours we reached the steamer, which turned out to be the Mariposa, bound for Honolulu, and climbed up her side. Our appearance somewhat dismayed the passengers who were sitting about the decks, besengers who were sitting about the decks, because our faces were bronzed by months spent in the tropics and our costumes consisted principally of bright colored pajamas. I believe they took us for native pirates. At any rate most of them fled, and it was not until we had spent hours in shaving and hair-cutting and brushing of clothes that we ventured to present ourselves again before our follow yer sent ourselves again before our fellow-voy

"We got safely and quickly to Honolulu, where we played for a week at the old Music Hall—then managed by a Mr. Wiseman. We also appeared in Wailuku, Kahalui, Paiia, and also appeared in Wailuku, Kahalui, Paiia, and Spreckelsville, and, after playing a short return engagement in Honolulu, took passage on the barkentine Klikitat for Port Townsend, Washington. The voyage was of twenty-eight days' duration, and was quite uneventful.

"That ended my experience in the out of the way corners of the world."

"Did the company disband at Port Townsend?"

"No; we played in Vancouver. Nanaimo. Victoria, and other cities of the Northwest, finally working down to San Francisco, where we separated, in June, 1886."
"You appeared at the Tivoli soon after that, did you not?"
"Yes; I joined the stock opera company at the Tivoli that Summer, and remained there

the Tivoli that Summer, and remained there for more than four years. During that time I sang parts in one hundred and fifty grand and comic operas."

"And when did you first appear with the Henderson company?"

"In November, 1890. David Henderson engaged me for the basso roles in his spectacular extravaganzas. I spent four years and a half with his companies, appearing in The Crystal Slipper, Sinbad, Ali Baba, and Aladdin, Jr."

"Your best part was Snarleyow, in Sinbad, was it not?" asked the reporter.

"It was in a way yes" answered Mr.

"It was in a way; yes," answered Mr. orman. "I had the Bogie Man song in that Norman. "I had the Bogie Man song in that production, and it always went well with the people in front. But success of that sort has its drawbacks, I assure you. The other day I reckoned up the number of times that I have sung the Bogie Man, and found it to be no less a figure than twenty-five hundred. The song has become a regular nightmare to me—and has become a regular nightmare to me and the worst of it is that whenever I am asked to sing, outside of the theatre, some one is sure to request that song. I am afraid I shall never get rid of the Bogie Man entirely, although I have done my best to lose him."
"And does he still pursue you?"

"And does he still pursue you."
"Not quite so villainously as he used to,"
laughed the basso. "I came to New York five
years ago to escape him, and I have been so
busy with other things here that he has diffi-

culty in following me."
"Will you tell me something about your New York experiences?"

Iney have been too recent and too much in the beaten path to be of any interest, I'm afraid," said Mr. Norman. "I have taken part in some of the Casino reviews and have appeared in The Lady Slavey, The Mandarin, The French Maid, and Hotel Topsy Turvy. In January of this year I joined the Castle Square Opera company, appearing first in the production of The Queen's ——"

At that moment the shrill notes of a piccolo came piercingly from somewhere below the stage. "Sounds like a bo's'n piping the crew to grog," said Mr. Norman, arising from his

il of rope.
"Perhaps it is!" exclaimed the MIRROR man. And together the basso and the reporter went to investigate.

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#### JAMES O. BARROWS, ACTOR-MANAGER.



A MIRROR man found James O. Barrows one morning recently at a desk in an ex-change, where he was receiving applicants for positions in his stock company at Peak's Is

Do you enjoy stock work, Mr. Barrows?'

asked the reporter.

"Very much indeed, if the company is properly managed. In this matter there is the widest possible difference between the right and the wrong way. Some stock companies are rehearsed to death, and actors who have the misfortune to be in them naturally blame the whole system. Dion Boucicault, with whom I played at the Baldwin Theatre, San Francisco, used to rehearse his company from eleven until two every day. During the three eleven until two every day. During the three hours each player was expected to work earnestly—to be every moment mentally as well as physically on the stage—but when the time was up the rehearsal stopped, even if a scene was left half finished. And let me say, in this connection, that although Boucicault was severe with triflers, he was always kindly with the singers workers in his commun." the sincere workers in his company."
"Did you receive your theatrical training

from him?

"No; not the first," replied Mr. Barrows, "though I did have the advantage of stock company schooling at the beginning of my stage career. Being a Californian by birth, I entered the theatrical world by its principal Western gateway, San Francisco. There I appeared for the first time, in 1876, as a member of the Baldwin Theatre company, under the management of Thomas McGuire.

"I spent hive seasons at the Baldwin and

Grand Opera House, playing juvenile and light comedy parts, supporting many vis-ting stars of fame. Adelaide Nielson was one of the greatest of those who came to the Baldwin during my term there. At the Grand I played opposite Anne Pixley in many productions before she secured M'liss and came East with it to win honor and fortune. There were, of course, many others in those two companies during my time that afterward became ramous—but their histories are too well known

to require repetition."
"When did you first appear in the East?"
"In 1882. I came from the Pacific to the "In 1882. I came from the Pacific to the Atlantic Coast with Haverly's Minstrels, remaining with them but one season. Then I was engaged by Daniel Frohman for the Madison Square Stock company and made my appearance there in the title-role of The Protessor. After the run at the Madison Square I went on the road in The Professor for the rest of the season. The next Autumn I played the light comedy part in The Rajah, and this play also took me on the road. I was for four seasons with Mr. Frohman, next joining Madame Aimee, with whom I played for one seasons with whom I played for one seasons. ame Aimee, with whom I played for one sea-

"That brings us to Shenandoah, does it not? asked the reporter.

"Not quite," replied the actor. "I played for one season in The Wife before the production of Bronson Howard's great drama. The part of the Sergeant, which I originated in Shenandoah, kept me busy for three years Immediately after that engagement I joined Charles Frohman's forces and for ten years with the exception of a short period that I spent in W. II. Crane's company—I played in his productions. During all that time I was pursued by bad Irishmen—in the way of parts, I mean. In The Fatal Card, The Girl parts, I mean. In The Fatal Card, The Girl I Left Behind Me, and in several other plays was cast for characters of that type, and I feared that I should never get away from them. Perhaps the best part that fell to my lot at the Empire was that of the Councilor in The Councilor's Wife-Odette Tyler appearing in the title-role. My last appearance under that management was in support of John Drew in One Summer's Day." ing in the title-role.

You have since been in stock work?" Yes. During the past season I wa member of the Castle Square company in Bos-ton, playing leading comedy parts; and I spent two Summers lately in Washington with the Columbia Theatre Stock company. 'As training schools?' The best, I should say. I believe that a young actor may learn more about his art in twelve weeks with a stock company than in three years with companies presenting one play during the entire season. But understand me; I do not advise beginners to engage with second or third rate repertoire organizations. The slipshod methods that will acquire in such work will surely be as detrimental as the true stock training will

be advantageous "Will you tell me what you intend to do in the future?"

I suppose I shall stick to stocks," an wered the actor, glancing at his watch. But I have a plan that may come to some "But I have a plan that may come to some-thing, and I will give you a hint of it. Mrs. John T. Raymond has given me the rights to The Gilded Age I am going to present it this Summer at Peak's Island, and later, as Colonel Sellers, I may star."

#### SHOP TALK.

Manifestly it was an event a little out of the ordinary. For two hours or more groups of prominent members had filled the reception and reading rooms. There were players, painters, authors, sculptors, musicians, and an occasional man about town. The faces of all bestonal man about town. The faces of all be-trayed unusual interest, and all eyes were bent upon a central figure. It was the tall, erect figure of a man of sixty. The white hair was closely cropped, the beard and mustachios trimmed à la militaire. The face was bronzed and ruddy. The eye was as bright as a boy's, the smile as gentle and sweet as a woman's. the smile as gentle and sweet as a woman's. The tragedian had returned from the wars. The left hand resting between the buttons of the coat, and occasionally shifted with a slight wince, indicated the partial recovery of a shattered arm. The general greetings came to an The tragedian, with courtly grace and the old winning smile, bowed a general salutation, and passed to the grill room. At the little table in the corner the tall man and the fat comedian were waiting impatiently, having twice ordered back the soup. The tall man looked into the eyes of his old friend with sincere admiration, and the fat comedian fairly beamed with an all-around grin that lacked little of converting the top of his head into island. "It's a tonic and a stimulant coman island. bined to look into your handsome face again, he said. The tragedian smiled and bowed his thanks.

"But I say, governor, your letters were great, and we all enjoyed them, but you never said anything about yourself. You know I was out West with O'Neil when you gave us slip. How did you come to do it, any WAY

The resolution was a sudden one. My old commander, who was practicing law in the West, received a commission as major-general of volunteers. He wrote me at once, urging upon me my old position on his staff. It was the breathing time of day with me, and I ac cepted.

Good for you. I tried it out in Iowa, but the recruiting officer sized me up and shook his head. But I got a big laugh on my exit, all the same," said the fat comedian.
"And I tried to be a Rough Rider," said the tall man, "but as ill luck would have it I had

a little tussle with my old enemy, the asthma, just at the critical moment, and coughed up my chances. However, it is gratifying to know that the profession did its share."

know that the profession did its share."

"This bears canned roast beef, eh, governor?" said the fat comedian.

"Touch him not so near," said the tall man.

"I fear, my good friends, that you have been infected with the very silly virus of sensationalism. I relished my rations in the trenches about Santiago, and in the swamps about Manila, as heartily as I have ever relished a repast in this dear old grill room, and that is saying much. I had, as you may recall, a taste of war from '61 to '65. The service of our commissiariat during my recent brief campaigns was as superior to that of the first and paigns was as superior to that of the first and second years of our Civil War as the Mauser is superior to the old Springfield smooth bore. The railing of the stay-at-homes was more vindictive and more persistent then than now. There were sore-headed and disappointed generals then as now. They had their political allies and affiliations then as now. Stanton, the famous War Secretary, an absolutely great Stanton, man, to whom this country owes more. I fear, than history will ever accord him, was hounded like a criminal. Political generals, whose incapacities he was quick to discover, pursued him with rancorous venom. Luckily he was a man of iron, and his greatness was fully ap-preciated by President Lincoln. As public opinion in the army and out of it crystallized those people were designated by the comprehensive title of copperheads. Vallandingham of Ohio, was their prophet. He was sent through the lines, but the Confederate soldiers, who, like all true soldiers, respect a brave foe, but despise the man who lacks the courage of his convictions, repudiated him. There are his convictions, repudiated him. There are many of his prototypes masquerading under high-sounding titles to-day, and were it not for the fact that their disloyalty gives courage and encouragement to our enemy in the field we could afford to be amused by their manifestoes. But, in Congress and out of it, they are mainly responsible for the precious American blood that is flowing in Luzon to-day."
"Did yellow journalism flourish then as

Yes, but in a less virulent form. But the politician was just as much of a coward and cringer then as now. It is the cowardice of the politician (frequently masquerading as a statesman) that makes yellow journalism pos-sible. Luckily we have arrived at that ad-vanced stage of thought and civilization when, by the great, educated middle class, the force and backbone of every nation, these things are regarded with amusement rather than real interest. This squab is delicious, than real interest. This squab is delicious, the Chambertin rich and mellow as of old. They move me to a parable, which he who runs may read. All of us, once at least, and probably many times in our lives, have, while speeding at forty miles an hour, seen a dog lash across a lot or a field to head off the train. When the train is seen in the distance this dog when the train is seen in the distance this dog says to the other dogs and cats, and chickens and pigs and things: 'Hello! Here's some-thing! I don't know what it is, but just watch me stop it!' And away he goes, bris-tles up and barking like mad. His ears are so filled with his own bark that he hears noth-ing also and invarings others are the same ing else, and imagines others are the same. But the train, some how, don't stop. It just plugs ahead as though the dog didn't exist Then the dog, swelled with importance, trots back to the barnyard and says to the other dogs, and cats and chickens and pigs and

igs: 'Did you see me drive it away?'
The dog has had exercise, the passengers have been amused and the train hasn't been disturbed. Once in a while the dog foolishly gets in front of the train; then it's different—for the dog."

Then contact with the heathen leaves you

still an expansionist?" asked the tall man.
"Had I ever entertained a doubt of the great destiny of this nation that doubt would be now removed. The howlers about the sa-credness of the Constitution, such of them as are not fools, are demagogues. That docu-ment is a masterpiece; the civilized world has long conceded it. It was drafted to requirements of thirteen colonies, inhi It was drafted to meet the three million rebels from a tyrannic British imbecile. We have outgrown our swaddling clothes. Expansion? We have achieved our greatness, our conceded place among the fore most nations of the earth by expansion. By expansion we acquired through purchase from Spain, and the bloody Seminole wars, the Manager Horbury has Maine State Fair dates open, full week, Sept. 4, 1899, at Music Hall, Lewiston, Maine.

of the Mississippi River was owned by France and patrolled by French men-of-war. Its pos-session was a part of our manifest destiny. session was a part of our manifest destiny. Congress appropriated two millions of dollars and Jefferson notified the Governors of the States to be in readiness to furnish eighty thousand volunteers. Meantime the impending war cloud between France and England darkened, and the First Consul wisely changed his colonial policy. We paid the wily Consul fifteen million dollars and acquired nearly one and a quarter millions of square miles of terrintteen million dollars and acquired nearly one and a quarter millions of square miles of territory. This acquisition included the entire State of Louisiana, the coast sections of Alabama and Mississippi, all of Arkansas, Missouri, Iowa, Nebraska, the Dakotas, Idaho, Montana, Oregon, Washington, the Indian Territory, nearly all of Kansas and Colorado, and Wyoming, east of the Rocky Mountains. This hit of expansion was achieved just ninety-This bit of expansion was achieved just ninety-six years ago. Ninety-five years later, by grace of George Dewey, we again expanded. In the interim we did a little expanding to-ward the Southwest. With Yankee blades we chopped the Empire of Mexico in twain, expanding permanently over the now State of Texas, a piece of real extate greater than half Texas, a piece of real estate greater than half the kingdoms of the old world. We expanded around the Horn, across the Pacific, and through the Golden Gate. The sleepy Dons were rudely wakened by the strains of Yankee Doodle, and by expansion we added to our domain the great State of California. At the time of its acquisition New Orleans was many weeks' travel from our national capital. To reach San Francisco, whether we faced In-dians and starvation on mountains of snow and the alkali deserts, or sweltered under the equator on sailing vessels, the journey re-quired treble the time now occupied in going to Manila.

"I confess," said the tall man, "that while the facts are matters of recent history, I have not, in my own mind, so concisely summarized

I'm another," echoed the fat man, could have told you all about it when I was going to public school, but I have studied so many bad parts during the last twenty-five years that my poor alleged brain seems incapable of retaining anything but fictions. I've been so busy making history that I really haven't had time to read it."

A gentleman in passing at this moment stopped to greet the tragedian, and queered

the comedian's laugh. However, not to be thwarted, he resumed, when the tragedian was seated: "Speaking of that, I see the Govern-ment has been trying to win the Filipinos over to expansion by feeding them canned meats. Now it appears to me that the correct thing would have been dried apples."

Or chestnuts," suggested the tall man, securing the laugh at the fat comedian's expense.

Coffee was sipped in silence. With cigars the tall man resumed:

"I believe with you in the manifest destiny of this great nation. Like you, I am a parti-

Like me, you are an American," corrected the tragedian.

'Amendment accepted," echoed the fat com

"But, oh! the heartaches and the tears, and the desolated homes. The brave young lives going out in the flush of youth and early manhood. The heroic veterans of two wars, ing by the hands of savages, when they so nobly earned the right to pass their closing years in peace, surrounded by their families. Shall we ever reach that stage of Christian civilization when the tongue and the pen shall in truth be mightier than the sword?"

"It is a consummation devoutly to be wished," said the tragedian. "But until an age of miracles shall responsers to human characters.

wished, said the tragedian. But until an age of miracles shall regenerate human character I fear we shall jog along in the beaten paths. From the days of Moses to the days of Cromwell, and of Washington, and of Dewey, the sword has cut the path for Truth to advance. The history of the statement of the second to advance. The history of human progress and Christian civilization has been written with blades of steel, and punctuated with peri-ods of blood. Might has engendered Right, and Fear has been the precursor of Faith.

#### THE CALLBOY'S COMMENTS.

A lady who has done me the honor to tell the that she always reads my rambling observa-tions in The Mirror, has written to say that she attended the recent public meeting, held in this city, to promote the Actors' Church Al-liance, and that she would like to offer a few suggestions for the work of the new society. The chairman of the meeting called, as I remember, for suggestions, but there were none forthcoming, and my esteemed correspondent explains that she, being not an actress nor yet a public speaker of any sort, hesitated to ad-dress the meeting, although several things came into her mind that might serve to point out paths of usefulness for the A. C. A. So she asks me to be peak these things, and I am most proud to do so.

The speakers the other night," she writes, " did not present the woman's side of the ques-tion at hand. The social side of the problem in so far as women are concerned, must be worked out by women, and it seems to me that the hospitalities of every-day life form the means chiefly required. Let each clergyman interested in the Alliance carefully select from his congregation one or two women capable and willing to aid him. Let him send their names to the duly appointed chaplain of the the owners of the names will be ready at any time to call upon visiting actresses or to as sist in caring for the sick. To our large cities where there are stock companies, there mus and who would appreciate an occasional brigh caller with whom to talk of something besides the theatre, and who would enjoy spending an occasional hour in some pleasant home. And it would cheer a sick stranger if bright woman were to call and sit an hour with her, contribute some delicacy for her com-fort, or supply her with reading matter! How warmly she must always remember such an experience. I can promise the visitors that they will find the obligation not all on one side.

have tried it myself and am indebted to several actresses for delightful little visits. in particular I shall always remember, for she came like a ray of sunshine into a darkened room. Women at home can give our traveling sisters glimpses of domesticity, show them how contented we are with our friends, surrounded by comfort, perhaps luxury; and they will show us how cheery and happy they can be by making the best of discomforts, dis-appointments, traveling, hard work, and separation from home and friends. If the inten-tions of the Alliance are well published, and

that strangers should send their addresses to him, I believe the arrangement may soon be come popular. Of course it must be ther oughly understood that religion shall have nothing whatever to do with the women's work, and that elergymen must exercise the greatest care in selecting their assistants, for the appointment of one or two proselyting busy-bodies would defeat the good object in view.

It had appeared all a Albanee had undertaken work, but this letter has of usefulness for it, and spendid ones, too Men have their secret sections, asks and in like, that frequently make forms, too section matter where they go, but the same in ten-true of the gentie sex that, nine times in tenappreciate the courtesies of life far more than do their brothers. The last paragraph of the letter, to my mind, strikes full upon the keynote of the whole matter. Care must be taken in the appointment of the local chaplains as well as in the selection of their assistants if such are ever secured. They must appreciate that the work is one of broad, practical Christianity, that knows no special creed or sect. Clergymen must comprehend that this is no "rescue work," no missionary task, no opening for setting a duty of single design that a duty of single parts of the section of th monizing, but a duty of simple humanity that they, as men of goodness and position, are bet-ter able to accomplish than any one else. And if they are asked to appoint women to call upon any other women who shall wish to see them while strangers within their gates, they should be requested to mark well these facts. I know a few women that would prove I believe, ideal selections for the work. I know many more that certainly would do un utterable harm if given such opportunity.

The notion that the non-professional mem

bers of the Alliance are supposed to reach down and help the player up to their own altitude must be eradicated in the missis of all concerned. Surely such an absorbity has a place in the philosophy of the association, an yet there were hints of just that sort in the remarks of some worthy clergymen at the late meeting. If there be players—and no doubt there are, as in all other walks of life—in urgent need of uplifting, this result must be brought about by example, not by ostenta-

At the Alliance meeting I was surprised to hear one clergyman, in alluding to a chapel he had erected for the reception of homeless dead, imply that player-folk, dying here in poverty, had no shelter but his chapel. It seemed to me that some one should tell him of the Actors' Fund, that noblest charity of them all and remind him that these remains and the second s them all, and remind him that theatre men and women may well be proud that the grandest, brondest institution of its kind ever conceived is theirs. No player, great or small, far or near, may suffer or die unsheltered and friendless while yet the Fund may reach him, and the Alliance will do well to inform its memless while yet the Fund may reach him, and the Alliance will do well to inform its mem-bers upon this point. The Fund's unselfish example might well spur on the workers in the new association, and I shall hope that the Alliance may ask its members to attest their earnest interest in the best of causes by joining the Actors' Fund.

# GUSHER PAPERS

BY MARY H. FISKE.

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### TELEGRAPHIC NEWS

BOSTON.

Theatres and Rumors of Theatres-Summertime Plans and Doings.

(Special to The Mirror.)

Boston, July 1. So far as amusements are concerned, next week will be culler than ever in Boston, as the "Pop" concerts in Music Hall will close tonight, leaving only the Castle Square and Keith's for the leading houses to hear the bonor of catering for the playgoer.

The Castle Square's weekly change of bill brings back The Magistrate, which was given stully there a little more than a year ago. Several of the characters will be played by the same actors that appeared in the earlier production—Lillian Lawrence, whose Mrs. Posket was fully the equal of that of Ada Rehan, and Tony Cummings, whose cleverness was such that one forgot that nature made him altogether too tall to play Cis Farrington. George Oher, who made a hit at the Castle Square in A Temperance Town, will join the company to play Mr. Posket.

Local theatrical men were fortunate in the Harvard-Yale boat race this week. Al. Sheehan, of the Tremont, and Richard Harris, of the Boston, were members of a party which chartered a special car to go down to New London and came back every man a winner. One in the party secured \$1,500 of good Yale money.

C. F. Morrill, of Boston, bought the Academy of Music building in Chelsea Square when it was sold at auction this week. There are 8,000 square feet of land in the lot.

Evelyn Burgess has written a comedy which is under consideration for production by a Chi-

cago manager. William Courtleigh has been especially well received at the Castle Square, where his engagement for the Summer has been one of the

big successes of the house. William Harris has purchased a handsome

house at Lake Maranacook, Maine. Howard Hall has been declining offers to serve as leading man in various stock companies since he settled upon starring in his new play, A Soldier of the Empire, opening at the New York Star Theatre on Aug. 28. He

made a big hit at Keith's this week. Mr. and Mrs. Thomas E. Shea returned to Boston yesterday after a brief vacation in Eu-

Seven players left Boston a few weeks ago on the way to Hallowell, Me., where they opened a season. Yesterday came news of missing manager and pecuniary distress. A hard-hearted landlord had turned them out. and at last accounts they were sleeping on the benches in a hall, with the women in an anteroom. All the baggage and properties had been attached.

Repairs have been started on the lobby of the Museum to remove all traces of the fire of last Spring. As the house will not reopen until Aug. 28 there will be ample time to reconstruct and beautify the foyer, which came so near destruction.

Old Columbia Hall in Davenport Avenue, Dorchester, near Upham's Corner, in which the dramatic talent of Dorchester often has been seen, has passed its day of usefulness in that direction, and will soon be converted into a laundry. In its day the old hall saw many performances of a highly meritorious character by the dramatic clubs and associations for which the Twenty-fourth Ward was famous. Newer halls, however, took its place in time and the building was deserted.

The Big Bonanza is in rehearsal by the stock company at the Castle Square, and will be the next production after The Magistrate. This will be quite a quarter-century novelty, as it has not been seen in Boston in many years. I fancy that it will have much the same sort of a reception that Pique had when the Castle Square players gave it earlier in their career.

Nothing has been done yet about the actual demolition of the old Public Library Building to make way for the new theatre, which, by the way, may be named the Empire. Contractors have already submitted bids for the work, and the contract will be awarded very soon. However, as the house will not be used before the opening of the season of 1900-'01, it will not be a case of haste makes waste, and everything will be accomplished in a thorough and substantial manner.

E. F. Edgett will sail for Europe July 12, to assume in London the new position which he has accepted on an important publication soon to be started. His departure leaves a great vacancy in Boston's circle of critics.

Rumors about new theatres on the site of the old Globe arise with regularity. The latest has Charles F. Atkinson as the central figure and the report goes that already subscriptions of \$600,000 of a possible \$1,000,000 have been received from certain well-known promoters of large deals, although Alexander S. Porter, who is in charge of the property, declares that he knows nothing about the proposition. Mr. Atkinson was known here from his part in building the Columbia and the Bowdoin Square, but his latest ventures in this city were the Zoo and Sans Souci. The proposition includes taking down one of the buildings fronting on Washington Street and adjoining the Hotel Savoy for a main entrance, while there will be a side entrance on Essex Street and a stage door on Chauncy Street. The Hotel Savoy property, which stands on the site of the old entrance of the Globe, does not enter into this scheme at all.

Schoeffel, has been elected a member of the exclusive Essex County Club. His admirers across the footlights would hardly recognize his name, as it is posted with a middle initial "B," which is never used on a theatre pro-

Maude Odell will return from Beaufort, S. C., to resume her place in the Castle Square company with the production of The Big Bo-

Timothee Adamowski, violinist of the Bos ton Symphony Orchestra, has written the score for an opera to be produced by The Bostonians, if current rumor is to be believed.

Nothing has been said recently about resuming the tour of Prince Pro Tem next season, and it is possible that it may not be sent out.

The lobby of the Boston is being utilized this hot weather for the exhibition of an illu-"The Girl in the Moon," and the foyer of the Park is the place for an exhibition of moving pictures. Surely this is the dull season, for at one of the vaudeville houses they have rented the lobby to a lemonade stand JAY BENTON.

#### CHICAGO.

Arizona a Winner-The Castle Square Company-Other Attractions.

(Special to The Mirror.)

CHICAGO, July 1 Midsummer draws nigh, but there is still good dramatic entertainment for those who prefer to spend their evenings indoors rather than at the open-air resorts.

Arizona goes booming along at the Grand Opera House, being a success beyond expecta-tion. Its run is indefinite. From the present outlook it could stay all Summer.

Because She Loved Him So is still at Powers's. The delightful work of J. E. Dodson and the other players in this pleasing comedy is much enjoyed.

The Castle Square Opera company's production of Erminie took well at the Studebaker this week, and deserved to. Next week, Fra

Diavolo. The Dearborn Theatre Stock company entertained its patrons with A Happy Pair and

Arabian Nights. All the theatres will give matinees on Tues-

day. As Judge Hall is preparing to celebrate the As Judge Hall is prepared by Fourth, these notes are furnished by W. B. S.

#### ST. LOUIS.

Bills of the Past Week-Announcements-Gossip.

(Special to The Mirror.)

St. Louis, July 1. Good sized audiences have witnessed excellent productions of The Queen's Lace Handkerchief at Uhrig's Cave by the Spencer Opera co. this week. Maude Lillian Berri, the prima donna, is a strong favorite with the patrons of the Cave. As Donna Irene she filled the part charmingly. The part of the King was taken by Emilie Gardiner and she sang and acted well. Mabel Klar, as the Queen, also gave a good rendition. William Stephens, as Cervantes, filled requirements completely. As the Marchioness Gertrude Lodge gave the part a good interpretation and increased the number of her friends, if that were possible. Charles Hawley took the role of Count Villabobos, and his fine voice had full scope. William Steigers, as the Minister of War, and Edward Webb, as Don Sancho, got all the fun possible out of their respective roles. The smaller parts were taken by Stella Madison, Blanche Van Ohlen, and Ada Mansfield, and were well rendered. The chorus did excellent work. Tomorrow night Heart and Hand will be pro-

duced. Business this week at Forest Park Highlands has been very large. Lew Hawkins is still one of the leading features. Clarice Vance also made a hit. Sullivan and Webber. Ed Guyer, and others make up a strong programme. Concerts on the new band stand are now given after every performance.

The Suburban is giving a splendid bill this week. The diving Elks are still a big card. The minstrel organization is headed by Carroll Johnson. Tom Lewis, Fred Warren, and Dan Quinlan are close seconds. The entire pro gramme is one of much merit. To-morrow the

minstrel organization will change their bill. Lawrence Hanley and his co. are giving Ours this week at the new Olympic to good audiences. The presentation of the play is excellent. Mr. Hanley does full justice to the character part of Captain Angus McAllister. while Edmund D. Lyons fills the comedy part of Hugh Chalcote exceedingly well. Nellette Reed, as Mary Netley, plays most artistically. The other people in the cast help in making the production a most capital one. To-mor-

row Engaged win be given. Koerner's Park started the week with Captain Dreyfus, a new drama given by a German dramatic co., vaudeville having been put aside when Dave Allen gave up the management last week. Dissensions arose, and on Tuesday the company closed and Manager Koerner gathered some people and went back to vaudeville for the rest of the week. A new bill is announced

for next week. Ernest's Pavilion at Manion Park, had a first part by Ernest's Minstrels this week stein. which was good. Several clever vaudeville acts made up the rest of the performance. The good vaudeville turns are booked.

Bellevue Garden still continues with vaudeville

has been done on an opening week there for several sessons

Charles P. Salisbury, of the Columbia, is still in the city.

Elsa Moxter, a St. Louis girl, who for the past three years has been abroad gaining a reputation as a singer and dancer, has returned to this city and will remain until the latter part of July. She is nine years old.

W. C. HOWLAND.

#### PHILADELPHIA.

Quakertown's Glorious Fourth-Opera at Cape May-Other News.

(Special to The Mirror.)

PHILADELPHIA, July 1.

The performances at the Grand Opera House, under the régime of Charles W. Strine, continue to meet with general approval. Gustav Hinrichs is working like a Trojan to give meritorious representations of grand opera at popular prices, with a constant change of cast. Carmen and The Masked Ball this week gave pleasure to thousands. Signor Baggetto and Cleopatra Vicini are the latest additions to the cast. For the coming week Cavalleria Rusticana and l'Pagliacci will alternate with Lucia.

Great preparations are being made at all the parks for the Fourth of July celebrations. Professor Scheel's Band succeeds Innes' Band at Woodside Park.

A pyrotechnic exhibition of the Battle of Manila will be inaugurated July 4 at Willow Grove for the season.

At Cape May the Packard Opera company opens its season on the Pier July 1. The company numbers twenty-five people, among them Mountjoy Walker, Charlotta Gilman, Gilbert Clayton, Warwick Ganor, John Havens, Dora Escott, and Josephine Kirkwood. The management will be under the control of Dan Packard, who promises first-class productions.

Midsummer dullness reigns in the Quaker City. Most of our theatres this year have wisely deferred their opening dates till the first week in September.

Big returns are anticipated from the National Export Exposition, that will be held in this city Sept. 14 to Nov. 30.

S. FERNBERGER.

#### WASHINGTON.

Another Summer Company at the Columbia-Warde's Budget of News.

(Special to The Mirror.)

WASHINGTON, July 1. The vitagraph illustrating the Fitzsimmons and Jeffries encounter will be shown for a week at the Columbia Theatre, commencing Monday. The Summer season of comedy at this house will be resumed July 10, when a company headed by Eugenie Blair will open an indefinite engagement. Divorcons will be

the first bill. A. B. Griffiths, an usher of the New National and a century river of some note, was thrown from his bicycle Sunday while adding another hundred-mile run to his already long record. He suffered a badly bruised shoulder and will be disabled for some time.

Daisy Hammack has been engaged by Broadhurst Brothers for the ingenue role in What Happened to Jones next season.

Sol Minster, leader of the Columbia Theatre orchestra, has re-engaged for next season.

The Columbia Theatre will be occupied on the Fourth by the United Societies of the Rev-

Eugene Kernan and Myer Fisher of the Lyum Theatre, have returned from St. Louis. where they went to attend the Elks' Grand Lodge Convention.

Nathan Stein, treasurer of the Columbia, ure bent among the near-by Summer resorts for several weeks, commencing July 22 at Ocean City, Md.

Manager Sam Gassenheimer, at his Summer Garden, announces the following people for next week: Frank Walsh, Marie Depont, Bessie Beachem, and Little Edna Merrill, with Joe Bunnell and Charles E. Scharf as hold-JOHN T. WARDE.

#### CINCINNATI.

#### The Fourth in Porkopolis-Saengerfest a Success-The Baker Opera Company.

(Special to The Mirror.) CINCINNATI, July 1.

Next week promises to be a most auspicious one for the Summer resorts. All offer extraordinary inducements to attract patronage on the Fourth, and if the weather is at all pleasant they will be crowded. The Zoological Gardens, Coney Island, and the Ludlow Lagoon have bills that include vaudeville, fireworks, concerts, and balloon ascensions.

The Saengerfest opening had to be post oned one day last week on account of incomplete condition of the new buildings. The concerts were splendid and the singing beautiful. The mass-chorus was under the leadership of Louis Ehrgott. Among the solo ists were Corinne, Moore Lawson, Mrs. Marshall Pease, Sara Anderson, Charlotte Maconda, George Hamlin, and Joseph S. Baern-

To-morrow the Baker Comic Opera company will begin its three weeks' season at the Ches-Minstrels will continue next week and several ter Park Theatre. It is under the management of George E. Baker, and its chorus has been recruited from the ranks of the Castle Square company. The opening opera is The Uhrig's Cave last week, the opening week of Queen's Lace Handkerchief, with the follow-Sydney Booth, son of Mrs. Agnes Booth the opera season, did a larger business than ing principals: Adelaide Norwood, Beatrice

McKenzie, Blanche Chapman, Bertie Dale, Josie Henderson, J. Aldrich Libbey, George Lyding, Robert Lett, and Edward P. Temple. Charles E. Krause is the musical director, and the repertoire will embrace The Black Hussar, The Isle of Champagne, The Princess Nicotine, Martha, The Beggar Student, The Fencing Master, The Daughter of the Regiment, Don Cæsar, and Wang.

WILLIAM SAMPSON.

### ANOTHER NEW THEATRE CONTEMPLATED.

A rumor was current last Saturday that the Hon. Henry C. Miner intended to build a new theatre at Eighth Avenue and Fifty-ninth Street, facing upon the circle. At Mr. Miner's office it was said yesterday that he had such a project in mind, and had taken preliminary steps toward its realization, although the plans were not yet sufficiently definite for announce-

#### THE MIRROR IN LONDON.

The Pall Mall and Colonial Exchange of London writes to its New York representative, under date of June 17, as follows: Please arrange with THE DRAMATIC MIRBOR to double the present supply sent to us. sell out these papers very quickly."

#### THE ELKS.

Alpena, Mich., Lodge, No. 505, with thirtyeight charter members, was instituted June 12 by the Bay City, Mich., Lodge.

The Toledo Elks are arranging for a grand carnival to be held there early in September.

#### ENGAGEMENTS.

John J. Pierson, to play Captain Haynes in When London Sleeps, and to originate the titlerole in a new production later in the season under management of J. H. Wallick.

J. C. Marlowe, for Milton Aborn's Atlantic City productions, including his old role, Major Fossdyke, in The Girl from Paris.

Norman Hackett, re-engaged by Wagenhals and Kemper for the James-Kidder-Hanford company.

J. Frank Burke, as leading man of Elroy's Stock company "B." Mr. Burke, who will be featured with the Elroy company, last season won a decided success with the Bennett and Moulton company.

George A. D. Johnson, as Buckingham in James O'Neill's Musketeers.

Raiph Stuart, as leading man of the Murray Hill Theatre Stock company, this city, next sea-

James W. Bankson, for the leads with McCullum's Stock, at Cape Elizabeth, Me. He will open as D'Artagnan in The Three Guardsmen July 3. His wife, Lotta Linthicum, accompanied

Ritchie Ling, as leading tenor of the Alice Nielsen Opera company next season.

Miss Cameron, the soprano, by the Bostonians for next season.

Rose Watson, Joseph Ransome, and Harry G. Keenan, with Katherine Rober.

Inez Barlow, with Joseph Murphy.

The Schrode Brothers, for The King of the Oplum Ring.

Harold Blake, for the tenor role in De Wolf Hopper's London production of El Capitan, and also for Mr. Hopper's new opera next season.

Amy Muller, with May Irwin for next season.

George W. Winnett, as advance agent for St. George Hussey in Mrs. O'Shaughnessy.

#### LETTER TO THE EDITOR.

WHO IS HE?

New York, June 27, 1899.

To the Editor of The Dramatic Mirror: SIR.—Reading the article concerning the eulogy given by Father Lavelle at the burial services of the late Augustin Daly, I beg to say that I listened with the most careful attention and took to heart every word uttered by the Father.
Father Lavelle did not use the word "dramatic editor"—simply "editor," and I can truthfully wouch for it.

Sincerely yours,
EDWIN E. ALLEN.

[Our correspondent is right. Father Lavelle's exact words were, "The editor of a dramatic The amiable persons who lately professed to know the identity of the journalistic miscreant referred to by the rector of the Cathedral in his funeral address have not complied with THE MIRROR'S request to name him. pertinent question remains: Who is he?-EDITOR DRAMATIC MIRROR. ]

#### Died.

BACHE.-Andrew Bache, at Morristown, N. J., on June 29, of apoplexy.

BEHMAN.-At Bayport, N. Y., on June 30, Margaret J. Behman, wife of Louis C. Behman. HERAUD.-Edith Heraud, in London, Eng.

HOWARD .- Alonzo N. Howard, at Washington, D. C., June 29, of paralysis. PATTI.-Charles Patti, in St. Petersburg, Russia, on June 26.

SHANNON .- Patrick J. Shannon, in Milwaukee. Wis., on June 25, of heart disease, aged 46

SOUTHWORTH .- Mrs. E. D. E. N. Southworth, in Washington, D. C., on June 30, aged 81

years.

#### Married.

DE NOE-TRUMBULL .- Fred De Noe and Fannie Trumbull, at Centreville, Ind., on June 27. HOFFMAN-CORDES .- J. S. Hoffman and Miss J. A. Cordes, in Brooklyn, N. Y., on June 28. LYON-JONES .- Dr. Palmer H. Lyon and Grace

H. Jones, in this city, on June 28, SHEA-CARR.-At St. Bridget's Church, Buffalo, by Rev. Father Lanigan, on Wednesday, June 28, Michael Shea and Josephine G. Carr.

SOUTHERN-HARMON.-Chauncey L. Southern and Florence Harmon, at Richmond, Va. on June 4.

#### THE WORK OF WALTER CLARKE BELLOWS.



During one of the final rehearsals of We 'Uns of Tennessee, a member of the companyhimself an experienced stage-manager-said to a MIRROR man: "Walter Clarke Bellows has the art of transferring the idea of the author to the mind of the player without apparently tingeing it with his own personality. Yet it is his own personality that makes the idea clear, and it is his magnetism that compels the actor to be always at his best."

The reporter had these words in mind when he called, before Mr. Bellows left for Denver, to chat with him about his work. The first question he had intended to ask was by what system the producer had gained an influence so complete over the actors under his direction; but Mr. Bellows was reluctant to speak of himself, except in connection with his work, and all the facts of his life that the reporter learned may be summed up in one paragraph.

Born in Michigan, he made his first appearance at the Lyceum Theatre, New York City, early in the eighties, remaining there, as actor and assistant stage-manager, for four years. Then he toured several seasons with small companies, after which he came again to New York and spent two years in study. Subsequently he was stage director for important stock companies at Denver, San Francisco, Columbus, Minneapolis, Chicago, Milwaukee, Cincinnati and Indianapolis. He directed, Cincinnati and Indianapolis. also, a number of productions in New York during this period. Last Spring he organized the stock company now at Elitch's Gardens,

When the reporter had obtained the foregoing statement from Mr. Bellows, the latter breathed a sigh of relief and settled himself to speak of matters nearer to his heart.

"The success of a stage director," he said, "depends upon his ability to grasp a situation and to set it forth graphically. That is the germ of his art. It is wrapped in so many threads of minor value, certainly, that at times it is almost forgotten. But, to use a homely simile, if you unwind the ball that stands for the art you will find that the nucleus upon which the string is wound is simply the truism that I have just expressed.

Having that to start with, the stage-manager acquires the knowledge of architecture, decoration, music, light, and the hundred other matters that enter into the production of a

" I was fortunate, at the beginning of my theatrical life, to be under the tutelage of David Belasco, and as his assistant, at the Lyceum Theatre, I was constantly stimulated by his mastery of stagecraft. Of course, I learned his methods of work thoroughly, but I value more the insight that I gained to his keen manner of thought."

"Were you not an actor as well as assistant

stage-manager at the Lyceum?" "Yes; though only in small parts, and afterward I acted with several road companies. I picked up a deal about the art of making things do while traveling with those small organizations, but the experience, taken altogether, was of a distressing nature and not worth recalling. Still it was worth while as experience. A person who has been stranded in Missouri will never forget how Gus Thomas drama, In Mizzoura, should be staged."

The reporter asked Mr. Bellows for his opinion of the value of stock companies and stock company training.

"I am a rigid believer in the system," answered the producer warmly. " Again and again I have seen instances of its advantage to actors, and have found proofs in plenty of the hold that stock companies gain on the pub-In some ways it is hard on the actor, but the constant variety, the possibilities, the continual incentive will surely bring his best talents to the surface. As to the business side I need only say that out of the eight stock companies with which I have been connected only one failed. The others were very successful, both artistically and financially.

Nowadays the permanent companies are obliged to mount their productions in far more elaborate fashion than they were a few years ago. They must vie with traveling organizations, not only in point of acting but in the scenic equipment as well, and the stage-manager's lot is, therefore, a trying one. During my own stock experience I have produced more than three hundred modern dramas, including

nearly all of the New York successes, and I have never used the same setting twice. Special scenery has, in many cases, been painted, A Tennessee Court Declares That Abuse of and frequently I have completely revised outof-date plays before presenting them."

"Do you not enjoy more the mounting of a

new play, Mr. Bellows?"

"There is indeed a fascination about an original production that is lacking, to a degree, in the revival of old works," answered the producer. "I found the keenest pleasure in producing The Christian last year and I enjoyed We 'Uns of Tennessee very much indeed. With a new play the stage-manager feels the same exhilaration that an explorer experiences when setting foot in an unknown country. He enters a new world, and it is his privilage to lead both players and public to its most beautiful scenes. He must devise the stage pictures and, more than that, he must arrange for the unceasing variety of light and movement absolutely essential to hold the attention of the audience. And all of these things must appear to spring spontaneously from the lines. He must cover his tracks. The producer is successful only when there is not a single mark of his work to be noticed

"In connection with my remark, a moment ago, about the necessity of variety, I must tell you that the tempo in which different scenes should be played is a matter of great importance. The stage-manager should regulate the time in the reading of the lines, exactly as the orchestra leader controls the expression in the music. The actors are too busy with other things to keep the tempo in mind. They must rely upon the stage-manager for this, precisely as the musician looks to his director. But in the present system of engaging a producer to mount a play, and then sending the company out with practically no stage director at all, the actors soon lose the original tempo. A directorless orchestra would be, in my opinion, no more at sea than a directorless company of

#### GOSSIP.

Dick Ferris, manager of Ferris' Comedians, has been in town the past two weeks booking time and completing his plans for next season. He has secured several well-known successes and will give each an elaborate scenic production. Mr. Ferris is sparing no expense in the equipment of his company.

"My attention has been called to an article in THE MIRROR of last week by Alfred Ayres, entitied, 'The Art of Acting,'" said Adelaide Stanhope-Wheatcroft yesterday. "Mr. Ayres has no stronger admirer of his abilities than I am, but I beg to take exception to several of his conclusions as to the utility of dramatic school, with which he is evidently not fa-

Students of the Normal School of Philadelphia gave an excellent performance of As You Like It. at the school, on June 29. The cast included Mary Pharo, Helen Ray, Gertrude Wilson, Lillian Knapp, Helen Winstanley, Edmee Lorenz, Ida Hart, Elsa Saam, Sara Higginbotham, Christine Murdoch, and Ida

Arizona, Augustus Thomas' new play, has scored a decided success in Chicago. Manager Kirke La Shelle expects that its run there will continue through the Summer.

Arthur Shirley has made a new version of The Corsican Brothers. It will be produced in London in August.

Grace H. Jones, daughter of William G. Jones, was married in this city, on June 28, to Dr. Palmer H. Lyon. The bride is a granddaughter of the veteran actress, Mrs. W. G.

Bobby Gaylor will star next season in A Tammany Man, written for him by Daniel

W. M. Gray states that the coming of his A Runaway Girl company will be heralded by an advance agent who will travel in an automobile. The veshicle, Mr. Gray says, is now being specially constructed, and ere long the "seven days ahead" man will be careering through the country, causing awe and admiration in the provincial minds.

John F. Cordray, manager of Cordray's Theatre, Portland, Ore., will arrive in town about July 15, and will make his headquarters at the office of J. J. Spies. Mr. Cordray comes East for the purpose of engaging about fifty people for stock and traveling companies, and also to settle other matters.

Mrs. John Forepaugh and George Fish, of Forepaugh's Theatre, Philadelphia, were in town last week.

Sara A. Palmer will have charge of the July Literary meeting of the Professional Woman's League, to be held to-day (Monday).

Arrangements have been completed for the appearance of a high diver in The Sidewalks of New York, who, in addition to appearing in the drama, will make a sensational dive from the top of a steel pole, 100 feet high, erected in front of all the theatres where the attraction appears.

Kendal Weston has declined an offer to head a traveling stock company next season, prefering to play leads with a resident stock company. He is in negotiation with two prominent companies at the present time

Maude Winter will again be a member of Mrs. Carter's company next season. Mrs. Beaumont Packard, Miss Winter's mother, recently received an offer to star Miss Winter on a five years' contract. The offer was declined, as Miss Winter has made arrangements to appear in a new play on her return from London with Zaza.

#### AN IMPORTANT DECISION.

an Actor by a Manager is a Breach of Contract.-The Two-Weeks Clause.

A legal decision of the utmost importance to every member of the theatrical profession is that rendered by the Supreme Court of Tennessee, affirming the ruling of the Circuit Court of Shelby County, in that State, by which Frederick Bock and Jessaline Rodgers Bock recovered a verdict against Colonel John D. Hopkins and the New Lyceum Theatre company, of Memphis, for \$3,750, for breach of contract. By the decision the "two weeks notice" clause is practically annulled, and abusive language and ill treatment on the part of the employer or his representative are held to justify the employe in leaving.

The salient points of the decision are, in brief, as follows:

1. Where an actor is employed at a certain salary per week, with an agreement to give him a benefit at the end of the season, and the manager states that the season will last at least thirty weeks, the contract of employment is a definite one for the entire season, and cannot be varied by proof of a custom authorizing the termination of theatrical contracts on two weeks' notice.

2. Under such a contract an actor cannot be discharged on two weeks' notice, without legal cause, before the season terminates.

3. Where an actor employed for the entire eason is wrongfully discharged before the season ends, his right of action accrues immediately, and he may sue at once and recover full salary for the remainder of the season less what he has earned or might have earned since his discharge, and whatever the evidence shows he probably could earn during the continuance of the contract period.

4. It is one of the implied obligations of a ontract of personal employment that the employe shall not be ill treated, and where, as in this case, an actress makes a reasonable request that heat be turned on in her dressingroom, and the manager abuses her for making such a request and indulges in some profanity, and finally when she says she will have to go where she can be comfortable, tells her to go home, that he does not give a ---, such language and treatment justify the actress in leaving, and entitle her to recover as for a wrongful discharge.

The facts in the case, as brought out in the evidence at the trial before the lower court, were that Frederick Book and Jessaline Rodgers Bock were engaged by Charles P. Elliott, the representative of Colonel Hopkins and the New Lyceum Theatre company, as members of the Hopkins Stock company, at the Lyceum Theatre. Memphis. at a joint salary of \$150 a week, Mr. Bock to be stage director and Mrs. Bock leading woman. The engagement was for a season, beginning in September, 1898, and ending about June 1, 1899, and two per formances for the benefit of the plaintiffs were to be given at the end of the season.

On account of the yellow fever at Memphis the company was unable to open its season until October, the members remaining in Chicago, where Mr. Bock was assured by Mr. Elliott that the quarantine would not shorten the season, which would last at least thirty weeks.

During the first two weeks of the season Mr. and Mrs. Bock performed their duties to the satisfaction of the management. On October 31, the beginning of the third week, Mrs. Bock, while dressing for a matinee, found her dressing room uncomfortably cold, and sent word to the fireman, requesting him to turn on the heat. 'The fireman replied that he could not do so without an order from Mr. Boyle, man ager of the theatre. Mrs. Bock then sent the same request to Mr. Elliott, who was representing the manager in his absence. After ast had been repeated Mr Elli peared, and, Mrs. Bock testified, abused her. stating that she had no business to give orders to the stage hands. Mrs. Bock replied that she had given no orders but merely asked for heat in her dressing-room. Elliott, acording to her testimony, continued to abuse her, whereupon Mrs. Bock said that if her room was not made comfortable she would go where she could be comfortable. Then, according to Mrs. Bock's testimony, Mr. Elliott told her to or words to that effect. Mrs. Bock thereupon left the theatre, considering herself discharged. The matinee performance was not given because of her abence. At the evening performance Mr. Bock, while acting as stage director, was discharged by Mr. Elliott. Mr. and Mrs. Bock then brought suit against Colonel Hopkins and the New Lyceum Theatre company for \$4,500, the amount of their salary for thirty weeks, at \$150 a week. They recovered a verdict for \$3,750, being the amount sued for, less \$150 salary received by them in payment for their first week's work with the Hopkins Stock company, and \$600, earned by Mrs. Bock, subse quent to her discharge by the Hopkins Stock company, as a member of the stock company at the Imperial Theatre, St. Louis. The de fendants appealed the case to the Supreme Court, which affirmed the finding of the lower court in an opinion written by Justice Mc-Alister, in which the other judges concurred.

Regarding the contention of the appellant that the Circuit Court erred in excluding all testimony relating to the custom among theatrical people of terminating contracts on two

weeks' notice, the Court says: We think the Court committed no error in excluding this testimony. The contract in this case was for a definite period-namely, a the atrical season of at least thirty weeks-and such contract could not be varied by proof of a custom authorizing the termination of such con-

tracts on two weeks' notice. In the Am. and Eng. Ency. of Law, vol. 25, page 1,048, it is said " a theatrical custom of dismissing on two weeks' notice cannot prevail over a specific agree-ment, and where an actor contracts for a certain specified period he cannot be discharged on two eks' notice unless there is a provision to that effect in the contract.

Where a contract of hiring is for a time cer tain a custom of the trade for the master or the servant to determine it at any time without notice is inadmissable to vary the contract." Lawson on Usages and Customs, 441.

After citing other authorities, the opinion continues

The second assignment is that the Court erred in not limiting the recovery of plaintiff to damages sustained up to the date of trial, and that it was error to permit plaintiffs to recover for the entire term of the contract extending beyond the date of the trial. Counsel cite in support of this proposition numerous authorities.

This contention, however, is not supported by any authority in this State. In the case of R. R. vs. Staub, 7th Lea, 397, it was said by this Court that "no doubt can exist as to the plaintiff's right to sue for the entire breach and recover full damages. He not only can recover full damages, but it is held that one recovery must be in full. , . . The right to recover damages accrues upon the breach of the con-The right to recover tract. But the rule of damages in such cases is what would have come to the plaintiff under the ontract had it continued, less whatever the plaintiff might earn by the exercise of reasonable and proper diligence on his part, and, of course in ascertaining this we must look to a time subsequent to the bringing of the suit. Nor is it any objection to the recovery that in this case the damages are difficult to ascertain, and, in fact, cannot be ascertained with certainty, but this has never been recognized as a sufficient reason for denving all relief." case instructed the jury that if they found plaintiffs were entitled to recover, their damages must be diminished by whatever they had earned or might reasonably have earned and whatever the evidence showed they could probably earn during the continuance of the contract.

The third assignment is that the Court erred in improperly instructing the jury what legally constituted a discharge from an employment, and in refusing to give defendants special instructions on the subject of a discharge, and in refus-ing to set aside the verdict because the facts and proof clearly show there was no discharge in law of the plaintiff, Mrs. Bock; and also the trial judge erred in his rulings and statements during the trial with respect to the subject of discharge.

The judge charged the jury as follows, to wit: " If you find from the evidence that Mrs. Bock claimed to have been uncomfortable in her dressing-room that she asked to be made comfortable that Mr. Elliott said that she could have the heat desired and ordered it to be given to that she got into a controversy with Mr. Elliott as to whether the engineer or other servants would obey her, that during the controversy she threw down the flowers she held in her hand and without cause left the theatre, this would be a breach of contract by Mrs. Bock, and would defeat their right to recovery. On the other hand, if you find from the evidence that Mrs. Bock claimed that her dressing-room was unco ably cold, that she sept for Mr. Elliott and asked him that the heat be turned on in her room to a degree to make it comfortable, that without ordering it to be done he began abusing her and he said to her 'You have no right to give orders to stage hands,' that in the altercation she said that she would have to go where she could be made comfortable, that with some profanity Mr. Elliott said, 'Well, go home,' this would be such a breach of the contract as would entitle them to a recovery on whatever contract was made with

Again, the Court charged that the discharge must be wrongful, that the breach must be proved by a preponderance of the evidence, and further charged as follows, to wit:

"On the other hand, if you find from the evidence that Mrs. Bock quit the employ of defend-ants without proper cause, then the defendants could not be compelled to keep Mrs. Bock. Nor would the defendants be obliged to pay them for any length of time. If the jury find that the plaintiff, Mrs. Bock, quit the theatre without sufficient cause the Court instructs you that as the contract of employment fendant had the right to discharge the plaintiff, Fred Bock, the other party to the contract, and under such a finding your verdict should be for the defendants

And after the general charge was given, the Court, at request of defendants, further charged the jury as follows:

" If the jury find that in the conversation be tween Elliott and Mrs. Bock, Mrs. Bock said: Perhaps you can have a matinee without me, You can have a matinee without me,' that Elliott replied, 'Perhaps we can,' or 'Probably we can,' and thereupon Mrs. Bock left the theatre, this would not in law be a discharge

These instructions fully and clearly presented to the minds of the jury the opposing theories of the parties with respect to the facts.

There is ample evidence to support the verdict of the jury and the judgment is affirmed.

#### ---IN SUMMER PLACES.

Minnie Dupree and Ida Conquest have been in Boston as guests of Mrs. E. G. Sutherland. Mrs. Sutherland will sail for Europe this week and pass the greater part of the Summer in Scotland. Miss Dupree returns to New York. but Miss Conquest will pass the remainder of the Summer near Boston.

Horace Lewis is spending the Summer with his family in Boston.

Emily Wakeman is summering at Cos Cob, Conn., and is proud of the many compliments she receives for the seamanlike way in which she sails her eighteen-foot catboat, Paquita.

Mrs. Beaumont Packard will spend the Fourth at Sound Beach, Conn., with Mrs.

Beryl Hope is at Brunswick, N. Y., for the

Miss E. Heydon Curran is spending a few days at Long Branch.

# THE NEW YORK

TESTABLISHED JAN. 4, 1879.] The tregan of the American Theatrical Profession

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#### SUMMER SUBSCRIPTIONS.

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Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office excluding testimony relating to the custom for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

#### THE ROOF-GARDEN REVIVAL.

THE history of the roof-garden in New York has been interesting. Four or five seasons ago, after the solitary example of the Casino, "gardens" suddenly blossomed on the roofs of many theatres. So prosperous was the roof-garden that it seemed that every theatre in town might adopt it as a Summer feature. But after one season of remarkable success roof-gardens languished, the few that were maintained suffering public neglect, and there were predictions that this feature of metropolitan amusements was in hopeless desuetude.

The general business depression that at the time discouraged almost all amusement ventures may have had something to do with the decline of the roof-garden. That theory is plausible in the light of present conditions. Theatres have prospered during the past season, and it has come to pass names for the roof-garden, as a perusal of THE MIRROR will disclose, but they have not invented any new form of entertainment. The roof-garden, in fact, is what it was before, and it promises this season to be as prosperous as it ever has been.

THE MIRROR recently noted the success in other cities of the Summer parks. The roof-garden in New York serves the purpose that the "parks" serve in other cities. It seems to be a need of the season. and will probably flourish as long as times continue good.

The most unique musical convention ever held in America or anywhere else is projected at Chattanooga, Tenn. It will be called "an old-time fiddlers' contest," and is expected to gather a thousand or more fiddlers of ante-bellum days, that made the soldiers' camps resound in the stormy period from '61 to '65. The glorious Fourth is the day fixed upon for the event. There Le violinists, no doubt, whose work would inspire greater respect in the dilettanti than these old fiddlers could inspire. But as a popular attraction for a typical Southern neighborhood the ante-bellum performers ought to out-draw grand opera.

HAMLET was performed in Yiddish at Chicago recently. Yiddish is a jargon compounded from mongrel Hebrew and mongrel German, and trimmed with the slang that most appeals to its speakers. Hamlet having been performed in almost every tongue, from Chinese to Choctaw, will probably survive.

#### AN IMPORTANT DECISION.

THE MIRROR recently published the result of a suit at law brought by FREDERICK BOCK and JESSALINE ROGERS BOCK against John D. Hopkins and the New Lyceum Theatre company. The plaintiffs sued in the Circuit Court of Shelby County, Tenn., to recover \$3,750 for breach of contract, and secured a verdict. The case was appealed by the defendants to the Supreme Court, where the judgment was affirmed.

This being an important case, THE MIRnon has been at some pains to secure the full details of the controversy, with the opinion of the appellate court. These details are printed on another page this week. In brief, the holding of the court is:

(1) Where an actor is employed at a certain salary per week and the manager states that the season will last thirty weeks, the contract of emproyment is definite for that term and cannot be varied by proof of a custom authorizing the termination of theatrical contracts o weeks' notice.

(2) Under such a contract an actor cannot be discharged on two weeks' notice without legal

(3) Where an actor employed for a season is wrongfully discharged before the season ends. his right of action for damages accrues im mediately, and he may sue and recover full sal ary for the rest of the season, less the amount he has earned or the amount he might have earned since his discharge, and whatever the evidence shows he probably could earn during the contract period.

(4) It is one of the implied obligations of a contract for personal employment that the em ploye shall not be ill-treated, and where an ac tor makes a reasonable request that heat be turned on in his dressing-room, and the manager abuses the actor for making such a request, such treatment on the part of a manager justifies the actor in leaving and entitles him to recover as for a wrongful discharge.

The circumstances that led to the bringing of the action in which this series of holdings was enunciated by the Supreme Court of Tennessee will be found in the case as it is reported on another page. One of the grounds for the appeal of the defendants from the judgment in favor of the plaintiffs was that the trial court erred in among theatrical people of terminating a contract of employment by either of the parties on two weeks' notice, which custom, it was insisted, was a part of the contract in this case, though not expressed in that contract. The Supreme Court held that the exclusion of such testimony was not error; that this specific contract was for a definite period, being for a season "of at least thirty weeks," and that it could not be varied by proof of custom as to two weeks' notice.

The most novel phase of this case, however, is that relating to the discharge of one of the plaintiffs, which discharge led to the dismissal of the other plaintiff; and it would seem that had the contract contained the two-weeks' clause, that would not have helped the defendants' case in the circumstances. According to the testimony, Mrs. Bock complained that her dressingroom was too cold, asked an employe of the defendants to turn on the heat, and thus got into a controversy with the defendants' manager, who is alleged to have abused her and told her to "go home" after she had informed him that sh, would have to go where she could find warmth if heat were not furnished. The trial court, whose that the roof-garden flourishes again. It is holdings were sustained on appeal, held true that managers have invented other that the alleged abuse of Mrs. Bock by Dockstader have begun rehearsals of their minthe defendants' manager, his refusal to order the heat turned on, and his telling her to "go home," constituted such a breach of the contract as would entitle plaintiffs to a recovery on whatever contract was made with them. The plaintiffs engaged jointly with the defendants.

It is a well settled rule in law that courts will not make contracts for parties, but will only construe them and enforce them as made. In a court of law it may happen that a contract inequitable as to one or the other of the parties will be enforced. Yet there is an equitable side, and in a court of equity an unfair contract will fail. This particular case, however, in a measure stands outside of the contract involved and rests upon the acts of the parties to it. The adjudication that it is an implied obligation of a contract that an employe shall not be ill-treated will commend itself to all fair-minded persons; and such a decree, no doubt, will have a good effect upon that class of managers to whom it is a rebuke.

IMPRESARIOS agree that there is no end to the idiosyncrasies of singers, especially if the singers are stars. During a performance of Norma at Turin the other day the basso engaged in a quarrel with another singer. A fireman employed in the theatre sought to make peace, when the basso resented his interference and pursued him across the open stage with a dagger. The audience did not see the weapon, but it recognized the uniform of the fireman, and noting his haste and excitement concluded that the house was on fire. A panic ensued, ing trip to Europe. He enjoyed his brief holi-

but without casualty. The manager dismissed the bravo, but as the house was empty the opera could not be finished. The only satisfaction that could accrue to the manager in such an emergency would be that involved in the fact that the money was not refunded.

#### PERSONAL.



YEAMANS .- Mrs. Annie Yeamans, who has repeated in London the hit she made in this country as the "cook lady" in Why Smith Left Home, has been interviewed by the London papers. She tells them that she was born in the Isle of Man, and all about her early experiences in Australasia and the Orient.

FLORENCE.-Mrs. W. J. Florence and her daughter, Josephine Florence Shepard, are summering at Asbury Park, N. J.

FORREST .- Arthur Forrest departed for London last Saturday on the steamship Manitou. Mr. Forrest will return in the early

JOHNSTONE. Barry Johnstone has been visiting Ticonderoga, N. Y., where he played in stock seven years ago. The Ticonderoga Scatinel printed an interesting interview with Mr.

SMITH.-Mr. and Mrs. F. Hopkinson Smith sailed last Wednesday to spend the Summer in Europe.

CLARKE.-Mr. and Mrs. Creston Clarke (Adelaide Prince) are spending the Summer with Mr. Clarke's father, John S. Clarke, at Surbiton, England. Mr. Carke has purchased in England a new romantic drama which he will produce in this country next season. He will offer also an elaborate production of Ham-

HUTTON,-Mr. and Mrs. Laurence Hutton were among last week's passengers for the other side of the Atlantic

Clarges.-Verner Clarges sailed for London on Saturday.

RUSSELL.-Lillian Russell has been sued, it s reported, by George W. Lederer for \$15,000 damages, alleged to have been sustained by the closing of La Belle Helene.

MELVILLE.-Rose Melville will make her netropolitan stellar debut in the new threect arrangement of Sis Hopkins, at the Bijou Theatre next season.

PRIMROSE-DOCKSTADER.-George H. Primrose, just returned from Europe, and Lew strel company at the Fifth Avenue Theatre. They will open next week at the Manhattan Beach Theatre.

BERNHARDT. - Sarah Bernhardt played Hamlet last Thursday in the Shakespeare Memorial Theatre, at Stratford-on-Avon. The Mayor presented a bouquet to the actress, and she visited the local spots of historical interest.

HILLIARD.-Robert Hilliard has gone to England for his Summer vacation.

STEIN.-Geoffrey Stein has entirely recovered from his recent serious illness. He will not rejoin the Frawley company, as he had intended, but will take a much needed rest instead.

Granier.-Jeanne Granier has left Paris for a visit to London, where she may appear at private entertainments. She has announced an American tour for season after next.

Neilson.-Julia Neilson will play Contance in Beerbohm Tree's London production

POTTER.-Jennie O'Neill Potter will spend part of next Winter in Europe, where she expects to secure a comedy in which to make her debut in legitimate drama in this city late in

PADEREWSKI. Ignace Paderewski will sail from Europe on Nov. 29, and will appear at Carnegie Hall, in this city, on Dec. 11. cable from London states that Paderewski, who last week sang at a concert given in that city by William Waldorf Astor, has confirmed the often-denied report of his marriage to the Baroness de Rosen

MILLWARD .- Jessie Millward went to Larchmont, N. Y., last week to enjoy a few days of rest before sailing for England.

FIELDS,-Lou Fields, of Weber and Fields, returned to New York last week from his fly-

day and is now busy preparing for the appearance of his company at Manhattan Beach in August.

HEERMANS,-Forbes Heermans, the drama tist, wrote the introduction for the successful novel, "David Harum," by his friend, the late-Edward Noyes Westcott, and it is now said. upon excellent authority, that Mr. Heermans wrote the concluding portion of the book which was unfinished at Mr. Westcott's death

LOPTUS. Cissie Loftus tried a new imita tion one evening last week at the Aerial Mag nolia Grove. After the regular performance she took Max Gabriel's baton and mimicked that popular leader as the orchestra played a stirring march. She was loudly applauded by the spectators.

McINTYRE. - James McIntyre, of McIntyre and Heath, is now at his beautiful Summer home, Bergen Beach, N. Y., where he enter tains a small army of professional friends.

#### QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous importment or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of Tux Manuax will be forwarded.]

PLAYGOER, Quincy, Ill.: Edward E. Rice was been at Brighton, Mass., in 1848.

C. W. L., Baitimore; Address Samuel French, 24 West Twenty second Street, New York.

A. C.: Send your letter in care of THE MIRROR. with return address written on the envelope.

H. D. Westfield, Mass. : Lucille Western died

HISTORIAN, Portland, Me.: 1. Adelaide Neil m's memorable farewell performance at Booth's

Theatre, New York, occurred on May 24, 1880. J. A.: We believe that the father of the actress mentioned is dend, and that she has neither brothers nor sisters.

MUSIC COMPOSER, New York: An advertise nent in The Mirror would put you in communi ation with writers of song words.

SHAKESPEAREAN: "Did Sarah Bernhardt ever efore play in Hamlet : We believe she played Ophelia in a version produced at the Comedic Française in 1886.

E. C. M., Newark, N. J.: 1. Sydney Toler will be leading man with Corse Payton's Comedy company next season. 2. Victory Bateman's plans for next season, we believe, are still unsettled.

P. G. W. . 1. Viola Allen's sister, Edith Marie. was married in this city on June 14 to Albert Percival Hall. 2. C. Leslie Allen was in Henry Miller's company last season.

MUSKETEER, Lexington Ky.: Yes, Annie Ward Tiffany played Lady De Winter in The Three Guardsmen at Niblo's Garden, New York, July 2. 1877, to E. F. Thorne's D'Artagnan.

OLD TIMER, Yonkers, N. Y.: Booth's Theatre, in this city, was opened on Feb. 3, 1869. Ro neo and Juliet was the bill, Edwin Booth play ing Romee: Mary McVicker, Juliet; Edwin Adams, Mercutio: Mark Smith, Friar Lawrence, and Fanny Morant, the Nurse.

CHARLES R. BEITLER, San Diego, Cal.; The Brooklyn Theatre was burned on Dec. 5, 1876. The Two Orphans was being played there by this ast: Chevatier De Vaudrey, Charles R. Thorne Count De Linieres, H. F. Daly; Picard, Claude Burroughs; Jacques Frochard, J. B. Studiey; Pierre Frochard, H. S. Murdoch; Marquis De Presies, J. G. Peakes; Doctor of Hospitals, H. B. Phillips; La Fleur, H. W. Montgomery; Of ficer of the Guard, John Mathews; Martin, L. Thompson; Pe Mailly, J. Clements; D'Estres, seorge Palton; Footman, F. Lamb; Antoine, R. Struthers; Chief Clerk, W. H. Wilder; Louise, Kate Claxton; Henriette, Maude Harrison; La Frochard, Mrs. Farren; Countess De Linieres. Fanny Morant; Sister Genevieve, Ida Vernon; Marianna, Kate Girard; Julie, Ethel Allen Cora, Miss L. Cleves; Sister Therese, Mrs. L. E. Seymour. Mr. Burroughs and Mr. Murdoch lost their lives in the fire

OURRY: "I have read with great interest the

brief record of Edmund Kean's first appearance printed recently in this column of THE MIRROR. and presume, as is the case in other walks of life, that most great actors have succe after hardship and long waiting. Will you inform me of the experience of David Garrick? Garrick was perhaps the only great English ac or who succeeded without practice or training. and at a bound. He was of good family, ostensi bly a wine merchant, yet a young man about town and a frequenter of the theatres and green and a friend, it is said, of Macklin and Peg Woffington, as well as of several managers. me night, as he was idling at the theatre called Goodman's Fields, of which Giffard was manager, the harlequin in a harlequinade that was being performed became indisposed, and the young wine merchant put on the mask and suc cessfully played a few scenes. Later, when Gif fard took a company on tour to Ipswich, Garrick went with the party, appearing as Aboan in Oronooko under the name of Mr. Lyddal. was received favorably, and appeared in other parts, both tragic and comic. This determined him to adopt the profession, although he was fearful of family opposition and deeply impressed with the labor that success involved. He made several applications to the managers of the patent theatres for engagement, but was refused. He finally engaged to appear at the Goodman's Fields Theatre, which was comparatively an obscure house, where failure would not attract the attention of his dreaded relatives. Richard the Third was the bill, and the star part was announced to be taken "by a gentleman who never appeared upon any stage Garrick's natural method, the repetition of the various emotions of the part in his face, opposed to the stilted and mechanical acting of those of the day deemed to be great, carried away his audience. A chronicler of the event says: "It was complete, this triumph, and the next day the Daily Post, in a meager but significant article, related how Richard had been performed by a gentleman who never appeared before, 'whose reception was the most extraordinary and great that was ever known on such an occasion." London becam mad to witness the actor, who persisted in cloaking his identity for some time, but who, after many performances advertised as "by the gentleman who played the part before," put up his real name. Of course his great success

reconciled his family to his new career.

#### THE USHER.



Two more New York theatres have been projected in the newspapers since last week's issue of THE MIRROR. Neither scheme looms in large proportions under the search light of careful inquiry.

Thentre schemes in this city in most of belong to the category of pipe dreams. They make cops for rumor loving newspapers in the dull season, and they give the originators more or less valuable free advertising.

Other stories of this sort occasionally have a definite purpose. Now and then they are designed to ware owners of existing play houses into reducing the rent, or to promote some side issue which does not show itself to the naked eve.

Men who are really and seriously planning new theatre enterprises rarely send a brass band out before the preliminary arrangements are completed

Roland Reed, who has finished a long sea son and returned to New York, tells me that his experience a few months ago with a new play by Mrs. Ryley, which he produced elaborately, convinces him that the public does not wish to see him in a part that has an element of serious interest.

"My success," he says, "has been made as an eccentric comedian, pure and simple, and an eccentric comedian I shall remain to the end of the chapter.

"All the star comedians have got the idea that they ought to play pathetic parts. I eaught it myself, and I know when I have had enough. Besides, by adhering to my own prop er line of parts I shall have the field pretty much to myself from present indications.

Mr. Reed will open his next tour, as usual. at the Boston Museum late in August. Since Frank Chanfrau who used to begin every season at the Boston Theatre passed over. Mr. Reed has adopted the same custom at the

If it be true that Emile Zola has engaged to write a play founded on the Dreyfus case, his admirers and partisans will have a difficult task in squaring this course of their idol with the alleged ethical and sociological purpose that they claim governs his literary work.

If Zola writes a Dreyfus play he will dis credit the disinterested chivalry which it has been claimed actuated his courageous defense of that victim of French prejudice and pas sion. Moreover, the Dreyfus affair is not ended, and its denouement may yet confuse ex

Zola, with the exception of Thérèse Raquin. has never succeeded in his several attempts to write even a passably good play.

Let us hope, for the sake of the realist and his defenders, that the story is unfounded.

One of the daily papers endeavors to uphold the idea that the dramatic season in New York might be prolonged into the heart of Summer as well as not, arguing that the experience of managers who keep their houses open late is favorable to this view.

There are numbers of strangers at our hotels during the torrid months, and, besides. there is the large contingent of stay-at-homes: but, except to seek roof-garden entertainments with the privilege of imbibing cool refreshments, neither of these classes is particularly attracted by such amusements as managers can offer.

Now and then a farce or a comedy runs into July, with fluctuating receipts governed by the temperature from night to night. But these exceptions are subject to more or less precarious conditions. Perhaps the best indication of their uncertainty is shown by the almost total absence of advance sales. Whatever they draw comes at night to the box-office. In other words, people go to the theatre in Summer only when they are reasonably assured of a comfortable evening.

Ten or fifteen years ago several New York theatres remained open virtually all the year round, holding forth as inducements artificially cool ventilation, and even ices between the acts. But there were few roof-gardens then and fewer suburban resorts to tempt the hot and thirsty cit

The beginning of June in New York is now the limit of the dramatic season. The reasoning of the daily newspaper which professes to believe that theatres could be kept open profitably the greater part of the Summer is totally shattered by the fact that it is not for fun that our managers close their theatres and lose their rent for three months in the year.

The dramatic "critic" who makes his jourpalistic position a transparent cloak for doing

a manager's press-work is now a feature of New York daily journalism

three or four and the nature of their occupation is clear to the members of the dramatic profession, if not to the public at large,

A pertinent question that arises in connec tion with this new and singular development of the modern uses of daily journalism is whether the "critics" in question divide the money they receive for the misuse of their clumns with the business department of the

If they do, the scape their publishers give them is easily understood. If they do not, the publishers must be afflicted with myopin in its severest form

#### WHY THE ACTOR'S ART IS ETHICAL.

The world's greatest minds in all ages have ried to teach mankind that a man's thoughts were the motive power of the man; that the great man was he whose ends and aims (thoughts) were great; the powerful, he winese will and purpose (thoughts) were strongest, that no man whose mind was petty

could accomplish true greatness.

It has remained for modern psychology to demonstrate that the philosophers were more scientific than they themselves knew; that

Species so the soule the bodie forme doth take for soule is forme and doth the bodie make is a statement of a hard fact.

of it follows that the larger number of use

#### J. CHAPLES HAYDON.

The writers of this class have increased to in this issue of Tur. Mission, is a prevente face or four and the nature of their occupation is clear to the members of the dramatic the first to recognize Mr. Haydon's talent and intrusted to him the part of Picard in Ti Two Orphans, which he filled to her entire sa isfaction. Since then his work in every in stance has reflected much credit upon him Mr. Haydon is a Southerner by birth, a men her of a prominent Maryland family, and posharacteristic of Southern gentlemen, making but a prime favorite among his associates. Mr Haydon has received several good offers for next senson, but has not yet decided what be

#### NOTES OF NEW THEATRES.

The new Morgan Opera House, at Sharon, Pa., will be completed in October. The the atre, plans for which were designed by Herman F. Kling, of Youngstown, O., will be built of brick, and will have a senting capacity of 1.300, divided thus: Occhestra and boxes. (20), dress circle, (20), and gailery, (20), auditorium and the entrance fover will authorium and the entrance fover will be hancisemely freeword. The proseculum archivelled by 23 feet, and the stage 57 x 26 feet, fitted with the latest appliances for landling scenery. There will be ten dressing rooms with all conveniences. The house will be steam heated and lighted by electricity, and will be well supplied with fire escapes. J. W. Morgan will be manager, and J. Elmer Grimm, freesulter.

A handsome new Now the man being ruled or made by the expected at Washington Pa, and will be read arracter of the thoughts be makes most use for the footh-oming season. The house that will have a seating capacity of about 1,200,



J. CHARLES HAYDON.

ful, beautiful or powerful ideas he takes in, the better citizen of the world he is likely to And just here is the true nobility of any but most of all of our own; for of all the methods ever devised by genius to impress powerfully upon man any ideal, the stage is surely first. Its characters not only impress for a moment, but become a part of memory's store—a part of the man himself—as no paint-

ing or song can ever do.

Employing the best part of every other art. it is a concentration, into one direct ray, of all their differing powers, and no man can leave a theatre without carrying away, willingly or inwillingly, some new element in his life.

Good reason here for upholding the best in

plays, in actors, and better reason for dis-couraging the prurient and the false "realism." Holding the mirror up to nature never meant holding it up to a diseased and misun-derstanding departure from the old dame's mirror up to nature harmonious and universally beautiful laws, but up to the true, the real, the foundation ideal

When dealing with low conditions all art

When dealing with low conditions all art should idealize, until what was homely be-comes beautiful, as nature formed it before man's lack of knowledge made it low. The actor's art should hold up ideals of health and strength, of beauty and power, and he and the theatregoer will have good reason to feel it something more than a jester's bauble—a positive force in the world's progress.

ASHLEY MILLER.

has been designed by William Kaufman, of Pittsburgh, from whose plans the Grand Opera House and the Alvin theatres in that engage built. The decorations of the new theatre will be of a highly artistic nature, the building will be heated by steam and lighted by electricity. There will be four boyes and eight dressing other necessary accessories. The House and the Alvin theatres in that city wer stage will be four noves and eight dressing rooms and other necessary accessories. The stage will be fitted up with all modern appliances, and will have an opening of 34 feet, with a width of 35 feet 6 inches, and a depth of 47 feet. The playhouse, that will be called the Lyric Theatre, has been leased by Forrest Lalle. Hallam, who formerly managed the town hall, which has been used in the past for theatrical which has been used in the past for the atrical purposes. Washington is one of the best show towns of its size in Western Pennsylvania. It has a population of about 25,000, and can also draw largely from the outlying country districts

Iowa Falls, Iowa, will have, by Nov. 1, a handsome new theatre, erected by E. S. Elis worth, at a cost of \$30,000. Work on the house is now progressing. The new theatre will be fire proof in construction, being built of brick, stone, and iron. The scating capacity will be 800, and the stage  $30 \times 64$  feet. The auditorium will be decorated in Dutch pink and sage green. Every possible provision will be made for the convenience and comfort of both players and patrons. Mr. Ellsworth. who will also act as manager, promises that the theatre will be one of the linest in the

#### GOSSIP OF THE TOWN



house to B

d A Kenney Corl, the Panger Signal, and Blue Grass for production by the Morrison Comedy company in repertoire

Valerie B. Padelford, daughter of Bettina Grard by her first husband, Arthur Padelford, has been made herress to \$250,000 left by her father. Miss Padelford resides in Washing-ton with her grandmother, Mrs. Ordway.

Stetson's Unco Tom's Calon, under manag-ment of William Kibble, closed a season of forty five weeks at Bucksport, Me., June 24. and will reopen in August

J. S. Hoffman and Miss J. A. Cordes were married on June 28, in Brooklyn, N. Y.

Ellied Zborowski, through his representa-ive Andrew A. McCormick, sold last week or \$130,000 his "Parkway" apartment house in West Sevents second Street

A midnight marauder entered the room of Norma Meredith, of the Milton Aborn Opera Company, in Newark, N. J., recently, and stole her beautiful golden tresses, which he cropped off close to her head while she slept.

Fred W. Jeneks, lessee and manager of the Elgin Opera House, Elgin, Ill., has been spending several days in New York. Charles Morrowc under Boyd Carroll's

reamagement, will review The Road to Ruin

Gilbert Faust's production, Absinthe, will e a dramatization of Marie Corelli's novel, Wormwood," The Faust-Carr company will e seen also in Mr. Faust's dramatization of A Gentleman from Gascony." The company will open early in September.

Harry E. McKee, comedian of the Alma Chester company, mourns the loss of his mother, who died at her home in Troy, Ohio,

Georgie Black is seriously ill in London, at the home of her sister.

Mittential Brothers' circuit of Summer arks have opened to big business. Mahara's Minstr'ds broke records at Oshkosh, Wis, and Rockford, Ell. Mutenthal Brothers' own com-Rockford, III. Mittenthal Brothers' own company, beaded by Victor Morley and Lillian Bayer, and including Alexander Leonard, George L. Stout, Frank G. Baker, William H. Woodsele, Eddie Bowers, Edith Atkinson, Edith Bowers, Florence Kellar, and Florence S. Hastings, opened June 25 at Oshkosh to capacity and will play the entire circuit, which emicraces Kalamazoo, Mich.; Rockford, Chamagign, and Kankake, III. and Oshkosh 'hampaign, and Kankakee, Ill., and Oshkosh,

A decree of divorce was granted by the Appellate Court, at Providence, R. I., June 27, separating Matilda Jones, professionally known as the Biack Patti, from David R.

The Coliins Parrish company have succeeded Woerner and Tuchfeldt in the management of the Pythian Opera House, Jackson, Tenn. They will make numerous improvements in the theatre, including an enlargement of the eating facilities

Mrs. Charles B. Trescott, wife of a Portland, Ore., millionaire, made her professional debut at the San Francisco Aleazar on June 26, under the stage name of Virginia Drew.

Paine's foreworks held forth in unusual splendor at Manhattan flench on Saturday, in horor of the anniversary of the little excitement of a year ago down in Cuaa.

Fateral services over the remains of the late Thomas P. Waish, father of Blanche Walsh, were held in St. James's Roman Catholic Church in this city on Thursday. Miss Walsh accompanied by Mellourne MacDowell, came to the services from Dulath, Minn. ame to the services from Dulath, A erment was made in Calvary Cemetery

A. C. Carson, dramatic editor of the Co-lumbus, O. Eccumy Disputch, claims a prior right to the title Arizona, which Augustus Thomas has called his new play, lately pro-duced in Chicago. Mr. Carson states that he copyrighted a play called Arizona on May 19, 1898. Acting on advice of counsel, he intends 898. Acting on advice of counsel, he into a produce it in Columbus in the Autumn.

The per onal property and effects of the late Hortense Rhen are being sold in Paris. Char-tran's portrait of Mile. Rhen is among the

Mathews and Bulger will present their new play in New York in January, at a Broadway

Jane Corcoran, who for the past three seasons has played Tennessee in Tennessee's ardner, has been engaged as William A. Brady to originate a prominent role in an Bridy to originate or prob-early New York production.

The French Maid and be sent on the road next senson by the Sanford Annisement Co.

#### CURRENT AMUSEMENTS Work Inding July

New York.

METROPOLIS (Third Ave. and 142d St., Closed, OLTMPIC (Third Ave. bet. 13th and 13th Sts.), Closed BARLEM OPERA HOUSE (12th St ar. Seventh Ave.),

HARLEM MUSIC HALL (125th St. nr. Seventh Ave.),

COLUMBUS (125th St. nr. Lexington Ave.), Clos THE PALACE (58th St. bet. Lex. and Phird Aves.), CONTINUOUS VALDEVILLE—I: 30 to 11:50 P. M.
CARNEGIE HALL (Seventh Ave. and 7th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON-72 to 29 Times.
THE NEW YORK BOOF GARDEN (Broadway and 45th

St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St., Closed.
THE VICTORIA (BOOF GARDEN (Seventh Ave. and 42d

St.), VALDEVILLE AMERICAN (Sugbith Ave., 42d and 41st Sts.), Closed, AMERICAN RIBOF GARDEN (Eighth Ave., 42d and 41st MC KRAY HILL Lexington Ave. and 41st St.), Closed

BROADWAY (Broadway and 41st St.), Closed, EMPIRE (Broadway and 40th St.), His Excallency THE GOVERNOR-15 plus 49 to 36 Times. METROPOLITAN OPERA HOUSE (Broadway, 39th and

40th Sts.), Closed THE CASINO (Broadway and 39th St.), Closed THE CASINO ROOF GARDEN (Broadway and 39th St.),

VAUDEVILLE, KNICKERBOUKER (Broadway and 38th St.), Clo HERALD SQUARE (Broadway and 35th St.), Closed. GARRICK (Sith St. East of Sixth Ave.). Closed. KOSTER & BIAL'S (145-149 West 84th St.), VACDEVILLE. MANHATTAN (1285-1287 Broadway), Closed THIRD AVENUE (Third Ave. and Sist St., Closed, BIJOU (1239 Broadway), Closed, WALLACK'S (Broadway and 30th St.), Closed. DALY'S (Broadway and 30th St.), Closed. WEBER & FIELDS' (Broadway and 30th St.), Closed. SAM T. JACK'S (Broadway and 20th St.), Closed. FIFTH AVENUE (Broadway and 28th St.), Closed. THE GARDEN (Madison Ave. and 27th St.), Closed. MADISON SQUARE GARDEN (Madison and Fourth

Aves., 26th and 27th Sta.), Closed. MADISON SQUARE BOOF GARDEN (Madison Ave. and

28th St.), VAUDEVILLE.
MINER'S (812-814 Eighth Ave.), Closed. MADISON SQUARE (24th St. nr. Broadway), Closed. LYCEUM (Fourth Avc. bet. 28d and 24th Sts.), Closed. EDEN MUSEE (23d St. nr. Sixth Ave.), Figures in Wax -CONCERTS AND VAUDEVILLE.

PROCTOR'S (2nd St. bet. Sixth and Seventh Aves.), Con-tincors Vaudzville-12:00 m.to 11:00 p. m. GRAND OPERA HOUSE (Eighth Ave. and 23d St.),

Closed.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
KEITH'S (East 14th St. nr. Broadway), Continuous
Vaudeville—12:00 m: to 11:00 p. m.
ACADEMY (Irving Place and 14th St.), Closed.

TONY PASTOR'S (Tammany Building,14th St.), CONTINUOUS VACUEVILLE—12:30 to 11:30 P. M.
DEWEY (126-132 East 14th St.), Closed.
STAR (Broadway and 18th St.), Closed.

GERMANIA (147 East 8th St.), Closed. LONDON (285-287 Bowery), Closed. PEOPLE'S (199-208 Bowery), Closed. MINER'S (165-169 Bowery), Closed. THALIA (46-48 Bowery), Closed. WINDSOR (45-47 Bowery), Closed,

Brookiyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Clos PARK (988 Fulton St.), Closed. HYDE & BRHMAN'S (340-352 Adams St.), Closed, NOVELTY (Driggs Ave. and South 4th St.), Closed, GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.),

UNIQUE (194-196 Grand St.), Closed. THE AMPHION (437-441 Bedford Ave.), Closed STAR (891-897 Jay St., nr. Fulton St.), Closed. EMPIRE (191-197 South 6th St.), Closed. COLUMBIA (Washington, Tillary and Adams Sts.). Closed. GAYETY (Broadway and Middleton St.), Closed. LYCEUM (Montrose Ave. and Leonard St.), Closed. BiJOU (Smith and Livingston Sts.), Closed. MONTAUK (S85-S87 Fulton St.), Closed. MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

#### THE EMPIRE'S WOMAN IN BLACK.

A thief of some sort broke through and stole much money at the Empire Theatre, during last Wednesday's matinee of His Excellency the Governor. The dressing-rooms of several players were entered, while the actors were upon the stage, and sundry well-filled wallets were rudely despoiled of the legal tender of the realm. Accounts differ as to the exact amounts taken, but Richard Bennett, William Norris, and E. Y. Backus were the sufferers. Some say that Mr. Bennett lost as much as \$100, which, in these days, is a good deal of

The stage-door man at the Empire is a person of extraordinary discrimination, undertaking to admit none but those known to have business behind the scenes, and he is backed by a formidable sign that implies dire results to any intruder that might seek to penetrate beyond the mystic portal around in Fortieth Street. He avers, however, that there did get by him, last Wednesday afternoon, a woman attired in sedate black who had said she was a dressmaker come to see one of the ac-But he vows that the woman in black did not remain inside long enough to have appropriated all the differing sums of money involved in the stories of the transac-

The police were importuned, and sundry amateur Sherlock Holmeses went on a still hunt for clues, and there was great excitement, but the woman in demure black had neglected to leave her address. Mr. Bennett, it is understood, is now having a safe deposit vault built in his white straw sombrero, which of late has excited such intense interest among the hat sharps of the Rialto.

### CHARLES PATTI KILLED BY A BEAR.

At the opening performance of the Kleyberg Circus, in St. Petersburg, Russia, on June 26. Charles Patti, the animal trainer, was killed by one of his "educated" bears. Patti, entering a cage in which were a number of wild beasts, was attacked ferociously by an immense bear and literally torn to pieces before the eyes of thousands of horrified spectators. Attendants, armed with spikes and clubs, hastened to aid the trainer, but he was dead before they reached his side. A scene of indescribable terror followed, the great crowd in the amphitheatre crying out in wild dismay as they rushed from the place in effort to banish the awful sight from their minds. One of Patti's fellow trainers immediately entered the cage and shot the hear.

#### THE STOCK COMPANIES.

Ralph E. Cummings and his stock company are playing this week their fifteenth and last week at the Lyceum. Detroit. The engagement has been a series of brilliant successes, and the business done has been uniformly good. The closing at the present time has been brought about by the excessively warm weather and the strain of hard work upon the company during the last four weeks, since the heat set in. Last week was devoted to Young Mrs. Winthrop, and as it was the first time the play had been seen in Detroit for years the business was capacity all week. Nettie Marshall, the leading woman of the Cummings stock company of Toronto, was specially engaged for the ole of Mrs. Dick Chetwyn in Young Mrs. Winthrop, and scored a hit with the patrons of the Detroit company by her dashing style. Miss Marshall is repeating the hit this week as Belinda, the slavey in Our Boys. Mr. Cummings will spend the Summer in Europe and return to Detroit in the Fall, not to engage in stock work, however, as he has other enterprises to which he will devote his attention for a time.

Denver is enjoying this Summer the luxury of two stock companies, each of them of unusual excellence. The Manhattan Beach Stock company includes in its roster Minnie Seligman, Charlotte Deane, Agnes Findlay, Laura Case, Orrin Johnson, Emmet King, Charles S. Abbe, John Findlay, and Charles Napier. Percy Winter is the stage director. At Elitch's Garden the Walter Clarke Bellows Stock company is appearing. Henrietta Crossman, Madge Carr Cooke, Lillian Daily, Eleanor Robson, Howell Hansel, Frederick Conger, Brigham Royce, David Miles, Hiram Sheldon, and Scott Cooper are its principal members. Naturally there is considerable rivalry between the companies, and as a consequence Denverites are witnessing stock productions the like of which they never saw before.

Robert Drouet closed his engagement as leading man of the Manhattan Beach Stock company on Saturday. Orrin Johnson succeeds him.

The Neill Stock company shifted from St. Paul to Minneapolis last week. In both the Twin Cities the company is immensely popular, and its success this Summer even eclipses those of past seasons.

Sandol Milliken, whose charming work in ingenue roles made her one of the most popular members of the Murray Hill Stock company last season, is winning new laurels with the Neill Stock company this Summer. There are few ingenues that can vie with Miss Milliken in personal attractiveness, refinement of manner and ability as an actress. Next season Miss Milliken will be with William H. Crane.

Rose Stahl and Rochester, N. Y., said farewell to each other on June 24, and it is probable that neither will forget the parting for some time to come. Miss Stahl has been the leading woman of the Shubert Stock company at the Baker Theatre this season, and was an immense favorite from the first. When announcement was made of her departure, there fore, Miss Stahl's admirers prepared to let her know how much they liked her and would miss her. At Miss Stahl's farewell performance the Baker was packed. During the third act of All the Comforts of Home, a special delegation of Rochesterites fairly bombarded Miss Stahl with flowers, and as she bowed in acknowledgment of the tribute the applause was deafening. Miss Stahl has left Rochester for Asbury Park, where she will spend the Sum-

Jessie Bonstelle has been specially engaged for the Lyceum Theatre Stock company, opening July 3 in Camille. July 8 will mark the thirty-fifth performance of this part by Miss Bonstelle in Rochester, a record of which she rightly feels proud.

The Pertle Springs Summer Stock company, at Warrensburg, Mo., opened its season June 16 to immense business. The opening bill was Held by the Enemy. As Colonel Prescott, Barry N. Fuller, now playing his fourth season as leading man with the company, eclipsed all his previous work by his vigorous and manly portrayal of that character. Willard Dashiell as Lieutenant Gordon Hayne gave a fine interpretation. Royne Duckett made a de cided hit as Susan McCreery. The company as a whole is a well balanced organization, quite superior to the companies that have pre ceded it. Alabama was given June 19 and 20, Davey Crockett June 21 and 22, and Tess June 23 and 24.

The engagement of the Frawley Stock company at the Davidson Theatre, Milwaukee, will end on Saturday. Mr. Frawley will then take his company to his old stamping ground at San Francisco, opening at the California Theatre there for a season. Early in September the company will open at the Burbank Theatre, Los Angeles, as the initial attraction under the management of Walter Morosco, who recently leased the theatre.

Leonora Bradley will be a member of the Castle Square Stock company, Boston, next season. She had been engaged for the Murray Hill Stock company of this city, but the Castle Square management secured her release by paying a bonus to Manager Donnelly, Miss Bradley went to Boston last week from Baltimore, where she has been a most popular member of the Lyceum Stock company.

The Shubert Stock company is duplicating

at the Star Theatre, Buffalo, the success that it won during its long season at the Bastable Theatre, Syracuse. Sarah Truax is receiving unbounded praise for her work in the leading female roles, and there are naught but good words for the others of the company.

Alberta Gallatin has had an offer to head the cast of a new stock company to be formed in Chicago for next season, and also another from the management of a well-known Eastern stock company, to be featured in all the plays as a stock star. Miss Gallatin has been compelled to decline both engagements because of her resolution to remain in New York and add to her quickly won popularity by appearing in new productions.

Frederic Bond's Stock company at the Leland Opera House, Albany, N. Y., is still playing to good business. Tom Robertson's Caste was presented June 26-28, preceded by A Bargain in Razors. In Caste, Mr. Bond gave a fine performance as Eccles; Miriam Nesbitt offered a most winsome, vivacious and captivating impersonation as Polly; and Adelaide Keim scored well as Esther. The other roles, all capably enacted, showed William Courtenay as D'Alroy, Francis Kingdon as Hawtree, Gus Frankel as Sam Gerridge, and Ellen Rowland as the Marchioness. Gus Frankel made a hit in the razor curtain-raiser. The Professor's Aspirations was successfully presented June 29-July 1.

An effort will be made to reopen the East End Theatre, Pittsburg, in September with a stock company. Lizzie Hudson Collier and Walter Edwards will be the leading people, it is said.

Gilbert Ely has resigned from the Shea and Wilton Stock company, Worcester, Mass. Mr. Ely was the stage director and character actor of the company.

Franklyn Ritchie is a member of the Bellows Stock company at Peak's Island. Maine, this Summer.

A Summer stock company opened at Racine, Wis., last week. Anna E. Davis and Frederic Herzog have the leading roles.

Kendal Weston has made a most favorable impression in Worcester as leading man of the new Park Theatre Stock company. The press have been unanimous in praise of his work. As Arthur Eastman in The Runaway Wife Mr. Weston scored heavily. A Scrap of Paper will be the attraction of Shea and Wilton's Stock company at Worcester this week.

The name of the Thanhouser-Hatch Stock company has been changed to the Thanhouser company.

Robert T. Harries will be the leading man and Lizzie Morgan will play the grand dame roles with the Lyceum Stock company, Baltimore, next season.

#### ENGAGEMENTS.

Maude Knowlton, by Delcher and Hennessy, for the lead in Brown's in Town. Miss Knowlton is the daughter of Professor Ebenezer Knowlton, of the University of California.

The Schrode Brothers, Charles Phillips, and George Staley, by the Charles E. Blaney Amusement company, for The King of the Opium Ring.

Pearl Evelynne, for the lead in Mlle. Fifi (No. 2 company).

Jerry Herzell, with Charles H. Roskam. Frank Tannehill, Jr., by Broadhurst Broth- pany. Home road company.

Loyola O'Connor, for 'Way Down East. C. A. Ferguson and Mamie Lincoln, for The King of the Opium Ring.

Ralph Delmore, with William Gillette.

Nora Sarony and Sarony Lambert, for Jack and the Beanstalk.

John M. Cooke, as advance agent for J. K. Emmet and Lottie Gilson.

Cool Burgess, Sam Horner, and Willie Patton have been engaged as principal comedians with Leon Washburn's Minstrels.

Alfred Bradley, re-engaged by John C. Fisher as business-manager of the Modjeska

Harry D. Byers, Katharine Willard, Kate Jepson, Alfa Perry, and Jefferson Osbourne. for Darkest Russia.

For Tom McIntosh's A Hot Old Time in Dixie: May Bohee, the Golden Gate Quartette, the Jacksons, Pearl Woods, and Gussie L. Davis, who will write all the songs and music for the production.

For A Guilty Mother: Henry Myers, manager; May Wilkes, Adelyn Wesley, Dorothy King, Emily Green, Mary Horne, Fannie Gonzales, Kate Baker, Harry Driscole, Martin Fuller, Gustave Wallace, Alfred Rowland, Samuel S. Howe, Gus D. DeVere, Charles L. Davenport, and Albert Cardinal.

Ethel Brandon, for Devil's Island.

#### A CHANCE FOR YACHTMAN!

Fast 40-foot registered cabin centreboard sloop yacht. New sails, completely found in every particular. Cabin finished in varnished mahogany. Silver and cut glass furnishings, first-class in every detail. Price reasonable. Address G. R. Stringham, 140 West 39th Street, New York (Lee Lash Studio).. \* .

#### PROFESSIONAL DOINGS.



Myrta French, prima donna of the Andrews Opera Company, is pictured above as Santuzza in Cavalleria Rusticana. This company has toured the Middle and Southern States the past year, and Miss French has been warmly received as a gifted artiste of great taste and refinement. Cavalleria Rusticana and Martha have been preferred in the repertoire, and Miss French has won thousands of admirers by her spmpathetic delineation of the loving, trusting, deceived and deserted Sicilian girl, as well as in portraying the pure and beautiful, gay and joyous Lady Harriett. In Martha Miss French sings The Last Rose of Summer" nearer than any one else to the manner of Jenny Lind, in the opinion of many music lovers who have heard the latter. Even when other operas have been produced, Miss French has been requested to sing this song. She has sung constantly and perfected herself in stage action, and the prediction is made that when her opportunity comes she will attract general attention. In person Miss French is a small, beautiful woman of dark complexion, with a wealth of jet black hair. She has received a good offer from the Andrews company for a Western tour next season, and will pass her

vacation with her parents at Eau Claire, Wis. Mrs. Mary L. Berrell (Mrs. Charles T. Nichols), reported to be seriously ill, is stopping with her friend. Mrs. A. W. Thompson, in Brooklyn.

Etta Reed, leading lady with the Corse Payton company, last week received as a present from Mr. Payton a handsome turquoise ring

set with diamonds. Frank Harvey's melodrama, A Daughter of the Million, will probably have a New York

production in September. A well-known actress will take the leading role. Anna Viola Risher, supported by the Merry makers, will tour the South next season, un-

der the management of Jacobs and Greenburg. presenting repertoire. Miss Risher formerly was known as Lillian Price. The Herald Square Theatre will open its

next season early in September with The Only Way, Freeman Wills' dramatization of "A Tale of Two Cities," that Martin Harvey is now playing at the Prince of Wales' Theatre, London. Henry Miller will head the com-

Virginia Stuart (Mrs. Edwin Mordaunt) is not at Atlantic City, as stated by the Philadelphia correspondent in his last week's letter.

Instead of doing a new opera, Jefferson de Angelis will continue in The Jolly Musketeer next season. Manager John P. Slocum finds that the demands for his star in this work are so great that it will take another season to satisfy them.

Mabel Paige, who will star next season under the mangement of Marshall and Co., will have an entire new company and nearly all new plays. Her repertoire will be made up of her two old successes, The Little Egyptian, and The Other Girl, and the following new plays: A Klondike Heiress, by Harry B. Marshall; Rebellious Rose, an adaptation by Ida and May M. Ward: Charity Bob, and Under the Cuban Star, by Sam C. Miller; the Elopement, by Harry Marshall and May M. Ward, and The Little Cadet, book by Ida and May M. Ward, music by H. B. Marshall. Miss Paige's season will open Aug. 28, at Wiliamsport, Pa

An auditorium is being erected at Des Moines, Iowa, with a seating capacity of 3,000. It will be completed by Aug. 15.

The meeting of the National Alliance of Theatrical Stage Employes, held at Cincinnati, adjourned on June 24, after adopting amended by-laws, and voting to assist the Boston strikers. The next meeting will be held in Brooklyn, in June, 1900.

Manager Bard Worrell was in town last week to secure attractions. He will co-operate with Manager Gilmore in handling The Great Ruby, at the Academy of Music, in Philadelphia, in the Autumn.

Manager Horbury has Maine State Fair dates open, full week, Sept. 4, 1899, at Music Hall Lewiston, Maine.

#### THE FOREIGN STAGE.

TERESINA FRANCHINI. Italy's Youngest Actress of Note Tells of Her Work-Her Great Promise.

(Special Correspondence of The Mirror.) ROME, June 11.

Teresina Franchini, the youngest actress on the Italian stage, is already a celebrity. She was born "first actress" and had no trouble



to step into celebrity with one touch of her little foot. And when she did this it was not through any vanity. It was an experienced and intelligent master of dramatic art who placed her there, who formed a company of which she was at once the bright particular star. The history of that company may be said to be the history of the actress. Luigi Rosi, director of the company, is also director of the Florentine School of Recitation, and when Teresina Franchini first went to him he soon discovered that he had an extraordinary talent to deal with, that the girl should prove, some day, one of the greatest actresses of Italy. That is why he formed the company, now traveling, to show the talents of this young and clever girl to the audiences of Italy's great towns.

But, though he has a diamond of the purest ray to polish, he does not advertise his prize in large letters on the bills. Her name is printed as small as that of the lowliest in the company, and her advent is not even heralded in the press of the towns. But as soon as she appears, with the first word she utters, you know that you have an exceptional one before you. Nor is the young actress spoilt by her immediate success. She is bent upon work and means to be great, as well as successful, if health and strength continue to be hers.

I send you her portrait, for, as she says, she hopes some day to visit the United States, "where so many glories of the Italian stage have already been appreciated." "I adore the art to which I am consecrated," she adds, and filled with enthusiasm and passion for it. Inat alone explains the public's indulgence for me! All my wishes and my aspirations aim only at art. I have had to struggle against the opposition of my parents to reach the stage, and now that I am on it nothing will ever be able to induce me to leave it! Oh, if I may some day go there, where you are so kindly sending my portrait, it will be the realization of one of my most beautiful dreams! As for my favorite parts, I prefer strong emotional roles. But I have the same pleasure in playing every part that my kind director confides to my care.

Teresina Franchini is not vet twenty years of age. She would make an adorable Juliet. No great Italian actress has yet played the part, as I tell her, and I advise her to study it and keep it in readiness for the day when the dream of her young life shall be accomplished and she pays her visit to the United States. Her first appearance in Rome has been as great a success as in Florence. She proved quite a surprise to the public, who did not expect to find such talent in one so young. She chose Francillon for her debut, and she was called before the curtain after each act. She is more like an experienced actress than a young novice.

### THE PARIS STAGE.

A Good Melodrama and A Poor Operetta-D'Ennery's Will-Dog Days in Paris. (Special Correspondence of The Mirror.)

Paris, June 18.

At the tail-end of the season a capital melodrama has been produced at the Theatre de la Republique, with such success as to bring forth an announcement from Manager Lemoinnier that his house will remain open throughout the Summer. The melodrama is Le Roi des Gascons, written by MM. Fournier and Bringer. The King of the Gascons is Henry IV. and it is during the siege of Paris that the scenes are laid. Henry's noble, chivalrous nature rebels against the necessity of starving the inhabitants of Paris into surrender, so he himself, disguised, conveys food to the poor of the city. While on one of these expeditions he discovers the Marquise d'Escombes dying from a wound inflicted by her cousin, Hughes de Meursault. in Australia, the first production being that In endeavoring to aid her, the King drops his at the Sydney Criterion, with George Rignold occupying the cushions on the other side. The

dagger, which is subsequently found by one of Meursault's accomplices. He takes the weapon to Blanche, daughter of the murdered Marquise, and to her accuses the King of being the murderer. Blanche believes him and resolves to avenge her mother's murder. She sends a message to the King, asking him to come to her tent at night. Chautemay, one of the King's courtiers, and his intimate friend as well, is in love with Blanche, and the King, receiving the message, and thinking it a love tryst, tells Chautemay of his sweetheart's supposed fickleness. So great is Chautemay's sorrow over the discovery that the King permits him to keep the tryst, wotting not that he is sending his friend to receive the knife intended for himself. But so it comes about, for Blanche stabs her lover, thinking him the King. Happily the wound is not fatal. Chautemay recovers, and in the last act the lovers are wedded. Meantime, De Meursault, the murderer, has been caught and made to pay the penalty of his crime, so that there love and virtue are properly triumphant. The play is full of action, and each act has a fine climax. The characters are well drawn without the usual melodramatic exaggeration and inaccuracy, and altogether Le Roi des Gascons is as enjoyable a work of its kind as we have had this season. M. Dallen played with excellent judgment as the King, and good work was done by most of the other players. Another dog day novelty is Madame Pistache,

Jules Mery's vaudeville-operetta, at the Folies-Dramatiques. It doesn't call for much comment, being a trashy, vulgar affair, notable chiefly for the clever work done by Juliette Nesville, formerly of George Edwardes' forces, in the part of a cocottish maid. New Yorkers will remember Miss Nesville's dainty presence in The Gaiety Girl and In Town. She made the hit of the evening at the Folies-Dramatiques, but it is a pity that an artist of her ability should be wasted on such a triviality. Madame Pistache does not bear that name when the play opens. She is then Catherine des Epinettes, an elderly spinster, with a large fortune. In the event of her death or mar riage this money is to go to her nephew, Arthur, a young scapegrace, who, anxious to se cure the inheritance, sits up nights devising schemes to lure his aunt into matrimony. Finally, telling her that her maid, Nina (who is his mistress), is to wed one Pistache. Arthur persuades Aunt Catherine to go to the Mayor's office to witness the ceremony. As Aunt Catherine is deaf, she does not realize that she and not Nina is the bride. But such is the case, this having been Arthur's scheme to get her fortune. That young gentleman thinks himself a shrewd dog, but finds to his dismay that he has been hoist by his own petard. Aunt Catherine refuses to give up her fortune, as she was married unwittingly and against her will, albeit she has found nuptial bliss so enjoyable as to make no objection to continuing Madame Pistache. Nina has meanwhile deserted Arthur for the Mayor, but he finds consolation in marrying his cousin Clotilde. The vulgarity and silliness of this story are its most noticeable features. The music, composed by Eugene Picheran, is pleasing at times. With the exception of Miss Nesville the company was rather below the average in merit.

The Theatre de l'Oeuvre has produced another intensely morbid drama of the "realistie " type, in Mayrarque's Le Jong. It tells the inevitable tale of domestic unhappiness, brought about by the infidelity of the wife. It presents no new problem, and the time-worn story that it tells is narrated in a crude, uninteresting fashion.

The will of Adolphe d'Ennery is being contested before the Civil Tribunal at present. The contestants are Madame Cerf, d'Ennery's niece; Pierre Decourcelle, his nephew, and the Society of Dramatic Authors, all of whom were beneficiaries under the playwright's first dated October, 1898, leaving his entire forame Cerf claims that the second will is invalid, as her uncle's mind was unsound at the time, and he was unduly influenced by Mile. Leroux. Mlle. Leroux has offered testimony to show that while d'Ennery's health was broken, he was mentally sound.

The Renaisance has put on Adam's fine here in many years. It was interpreted most satisfactorily.

The next important production at the Francaise will be a revival of Le Demi Monde. It will be done on Tuesday, and Madame Darlaud will make her debut at the house of Molière, playing Valentine. L'Age Ingrat, by the recently deceased Edmond Pailleron, will also go on at the Française shortly. The directors of this theatre have refused to accept a new adaptation of Richard 111, prepared by Armand Silvestre and Georges Bois, and have accepted Fossiles, Francois de Curel's.

Alfred Hermant, a former manager of the Gaité and the Vaudeville, is dead. Suzanne Despres, who was seen in L'Ainée

at the Gymnase, will be the leading woman at the Ambigu next season.

The Odéon will close for the Summer on T. S. R.

THE AUSTRALIAN STAGE. Musketeering Begins-Bland Holt's Success-Doings of the Player Folk.

SYDNEY, May 24. The Three Musketeers boom has commenced

(Special Correspondence of The Mirror.)

as D'Artagnan. Williamson and Musgrove have secured Henrietta Watson for Miladi in their version, and Alfred Dampeer will play D'Artagnan in his. There is clearly a revival of colonial taste for romantic drama.

In Sydney the Broughs are doing splendid business, in marked contrast to their moderate receipts in Melbourne. So far their most popular plays have been Lord and Lady Algy. The Adventure of Lady Ursula, and The Liars.

Another Sydney success is The Belle of New York, which is nightly attracting crowded audiences to Her Majesty's. It has been much improved since its first production in Melbourne, and runs smoothly from beginning to end. The only change in the cast has been the substitution of Charles Kenningham for George Leslie.

At the Sydney Lyceum the company has been strengthened by the addition of Dora de Winton and John D. Sanders, recent arrivals from London.

George Rignold's production of The Merry Wives of Windsor ran for about three weeks at the Sydney Criterion while The Three Musketeers was being rehearsed.

The success of Bland Holt's season at the Melbourne Royal continues unbroken, his latest production being How London Lives. He has the Australian rights of a number of plays that cannot be staged, by reason of the popularity of those already given by him. Mr. Holt refuses to give matinees or assume the control of more than one company, that of which he is direct manager.

At the Melbourne Princess Williamson and Musgrove have scored a triumph with their spectacular extravaganza, despite the numer ous chestnuts introduced. Melodrama at popular prices rules at the Melbourne Alexandra, the leading attraction being Grattan Riggs in Irish plays.

Alfred Dampeer is enjoying good business in Adelaide, where Robbery Under Arms was played for the edification of Lord Tennyson, Governor of South Australia, who wanted to see "an Australian play" performed by "an Australian company.

Williamson and Musgrove's Royal Comic Opera company enjoyed a good season in Brisbane, The Geisha and Iolanthe being the most popular features of the programme.

I. W. Winton, who had to return to Sydney ny reason of the illness of his wife in that city, will revisit the States directly she has sufficiently recovered, to fulfill his engagement. Peggy Pryde is still in Sidney but will shortly leave for London. Cinquevalli is a wonderful success in Melbourne. Although his engagement is one of the most costly made by Harry Rickards, it will also prove one of the most lucrative. Among the attractions at the Sydney Tivoli are Horace Wheatley, The Sisters Keziah and Manuel Woodson.

Dante, the Juggler, has had an excellent eason at St. George's Hall, Melbourne, and will probably make a long stay in Australia. Albert Beleman and Lottie Moore are at the Melbourne Bijou. Hudson's Surprise Party are doing good business at the Adelaide Bijou. Variety business in New Zealand is good, but the heavy cost of traveling eats largely into the returns. Small, select companies pay the best. In Western Australia vaudeville business appears to be popular, a company at Perth having entered their twenty-second JOHN PLUMMER. week.

#### A WEDDING IN THE SUNRISE LAND.

Jessie C. Shellon, now in the Orient, has written for THE MIRROR an interesting account of a Japanese wedding ceremony at which she was a guest while sojourning in Kobe, Japan. Miss Sheldon writes:

"One evening a party of five of us took jinrikishas or kuramas from the hotel to a sort of a public hall built in Japanese style, where we had been invited to attend a Japanese wedwill, which was annulled by a later document, ding. Our invitation read 'eight o'clock,' but the wedding did not occur until nine. The tune to Jane Leroux, his natural child. Mad- Japanese like to take plenty of time. The wedding was held in this place because the home of the bride was too small to accommodate the guests, Japanese houses being about as large as tea-cups. Our kuramayas stopped outside a high hamboo wall. A gate opened and we saw a gravel path leading to a long, low building, lighted all around with gayly colored lanopera, Si J'etais Roi, which has not been heard ferns. We first went into a small square hall. where stood three men, and as we entered single file these men salaamed and we salaamed in return. As our heads were raised our eyes encountered two or three amahs, there to take our wraps and to hold up small hand mirrors that we might see how we looked. Then two sliding doors, made of slats covered with paper, were pushed back and we were met by the master of ceremonies. We did some more bowing, and the ladies were ushered to one side of a large square room and the gentlemen to the opposite side. A cushion had been placed on the floor for each person, and there we sat, a la Japanese, for nearly two hours. In the centre, leading from another room to an arch of cherry and plum blossoms, under which the bridal party stood, was spread a wide strip of heavy embroidered tapestry for the bridal party to walk upon.

"We squirmed upon our cushions, watched the other guests come in, and wondered how they could make such low bows without breaking their spines. I noticed two rows of cushions at either side were kept vacant, and was informed that these were for the immediate families of the bride and groom. Finally the doors that we had passed through were thrown open and in filed all the bride's people, father, mother, little sisters, grandmother, and so on down to cousins, aunts, and the rest. When they were seated the groom's family came in,

native guests displayed no curiosity whatever and seldom raised their eyes from the floor. They consider it bad form to display interest on such an occasion, but if the Japanese guests displayed no interest the foreigners certainly did. We were there to see, and as their eyes were down, fortunately for us, the Japanese could not see how rudely we were gazing about.

"The women of the families were hand somely dressed, the older ones in black silk kimonos, beautifully embroidered in white, and between the shoulders of the kimona was worked the family crest. The men wore gray silk trousers, and short kimono coats. With the young ladies, gray silk kimonos, edged with white, gray and pink, were favored. The children were gorgeous in every color of the rainbow. and the little girls looked very odd with their baby faces and elaborate coiffures. Some family servants were present, mostly the children's amahs. They never sat in their mistress' presence, and wore a twist of bright colored paper in their bair. The bride's father had a most bored look, and I should have laughed, but that the Japanese never would have for given me, for to laugh at such a time would have been the very worst thing one could do.

"Japanese ways are usually opposite to ours, notably in regard to weddings and funerals, for at their weddings they act just as we do at our funerals. In America brides wear white-here white is worn by the widow. However, our widows are supposed to mourn a year for the dear departed here a month or six weeks is quite sufficient. To return to the wedding. After the families were seated the wedding march was played, and the bridal party came in view. The Japanese minister led the way. Next came the groom and groomsman, then the bride and bridesmaid. The bridesmaid and best man are always a married couple. The little bride looked lovely standing in the arch of cherry blossoms. At weddings the Japanese ladies wear their fans tucked through their sashes at the back instead of front. Even when the bridal party marched in none of the Japanese guests looked

" After the marriage service the bridal party walked back and seated themselves on cushions that had been placed for them on the tapestry. Then the master of ceremonies took the floor. He announced different names, and as each name was read that individual would come forward and read the original poem he or she had composed for the newly married couple. One young lady had composed a song and sang it very prettily, 'tumming' at the beginning and ending of each verse on the samisen. There were nine or ten of these poems. After they were finished we all arose, and it was a mercy that we did, for, while our Japanese friends can sit on cushions with their feet tucked under them for hours without becoming tired, it isn't so easy for us. The master of ceremonies read some more names, this time reading out the order in which peo ple should go up to congratulate the bridal couple. The bride's father was the first called. He walked up, clasped hands with his new sonin-law and with his daughter, bowing at the same time. His face never moved a muscle and he looked like grim death. The bride's mother went through the same form, no smiling, kissing or other mark of affection. Our turn to congratulate came last. Some

of us became a little twisted in bowing and clasping hands at the same time, which isn't easy to do. However, we all managed to look duly serious, and we really were beginning to feel that this was a solemn occasion. After we had congratulated, every one sat, and Japanese boys passed around small square fancy boxes filled with sweetmeats. At this stage of the game our Japanese friends did show a little animation. I saw the pretty little bride shyly raise her eyes and the bridegroom smile (at least, I think it was meant for a smile), and the father nibbled at sweetmeats. After this pleasant diversion the bridal party arose, went into the room whence they came, families and guests following in marching order. As we passed the bride and groom we made final low bows, and ushered ourselves out into the small square hall, where we found the amahs, our wraps, and the three men, who salaamed us out into the night. My back had become so accustomed to bowing that, as I stepped into my kurama, I gave my kuramaya a low bow. The Japanese are a jolly, happy-go-lucky people, but one would not get that impression from attending a Japanese wedding."

#### COMPANIES CLOSING.

Bryan's Comedians, at Alpena, Mich., June 24. They will reopen at Hudson, Mich., Aug. 21, with a new repertoire.

Velpo Stock, at Altoona, Pa., July 8.

The Keystone Dramatic company closed their regular season June 23, and opened a Summer season at Lake View Casino, Kalamazoo, Mich., June 25. They will make two trips over the Mittenthal circuit, closing at Oshkosh, Wis., Aug. 19, resting for two weeks before company their next season at Auburn before opening their next senson at Auburn, Ind., Sept. 4, with a company of fifteen people and new scenery and effects.

The Turtle, at Denver, Col., July 1.

#### MUSICAL NOTES.

Manager Charles L. Young has just made arrangements whereby the celebrated Morgan String Quartette, with Geraldine Morgan, will be heard during the Winter in all the larger cities of the country. In addition to giving a series of Sunday night concerts in New York, beginning with Nov. 12, at the Metropolitan Opera House, Mr. Young will inaugurate a series of musicales on Sunday evenings at the Auditorium, Chicago, and the music halls in Louis, Cincinnati and Louisville.

Rafael Joseffy's next American concert tour will begin early in November, under manage-ment of L. M. Ruben.



#### THEATRES AND ROOF-GARDENS. American Roof-Garden.

This resort was scheduled to open on Satur-day evening, July 1, under the management of George A. Kingsbury, who has superintended the numerous afterations and improvements tine numerous afterations and improvements which have been in progress for several weeks. The opening bill includes Pauline Hall, "Jess" Dandy, Hebrew impersonator; Clerise Sisters, Viola Sheldon, Grace Sherwood and May Duryen, the Ladies' Symphony Quartette, Blanche Vaughn, Fox and Foxie, and Williams and Adams. The ballet corps from the French Opera company of New Orleans present a series of dances. The premieres are Emilia Bartoletti, Mlle, Bassogio, and Mlle, Prager. The orchestra is under the direction of Maurice Levi.

#### Proctor's.

Willis P. Sweatnam heads a bill which in-cludes Lynch and Jewell, Irish jests; Barney and Dick Ferguson, acrobatic eccentrics; Ely and Harvey, blackface duo; Casino Comedy Four, the twin Sisters Avon, duettists; three Westons, musicians; Saxon and Brooks, duet-tists, and others.

#### Tony Pastor's.

The bill includes Beatrice Moreland and company in a new comedietta; Bonnie Thornton, in her monologue; McWatters and Tyson, comedy duo; Lynton and McIntyre, sketchists; Elisworth and Burt, comedy duo; Maxwell and Dudley, singing comedians; Maud Detty and Edith Murray, songs and dances; Harry Walters, Hebrew impersonator; the Tanakas, jugglers, and others. Tony Pastor sings every evening. sings every evening.

#### Palace.

A large contingent of colored performers present Clorindy, or The Origin of the Cake-Walk, and appear in an immense animated song-sheet, with Maude Amber as soloist. The bill also includes Bogert and O'Brien, musical comediums. Start "the male Besti." it comedians; Stuart, "the male Patti;" the four La Mothes, eccentrics; McLean and Hall, comedy duo, and others.

### Madison Square Roof-Garden.

The bill includes Rice's cornstalk ballet, Rice's Evangeline marches, Rice's Croupier ballet, Josephine Sabel, Smith and Campbell, Snyder and Buckley, Haines and Pettingil, Madame Alexander Martens and Nellie Hanlon, Mazie King, Edwin R. Lang, Amorita, Hale Sisters, and Isham's Octoroons.

#### Keith's Union Square.

Rose Melviile is in the third and last week of her second engagement here, and continues to head the bill, which includes Harry Woodto head the bill, which includes Harry Woodruff and company, in a new comedietta; George W. Day, comedian; Louise Gunning, singer of Scotch songs; Mattie Vickers, comedienne; Monroe and Hart, comedians; Leonidas' cats and dogs; Lavender and Tomson, comedy duo; Hal Merritt, mimic; G. O. Hornberger, 'cellist; C. C. Blanchard, Yankee comedian; Claude Thardo, one-legged comedian; Eldora and Novine, jugglers; the Skating Rixos, the biograph and the stereopticon.

#### Hammerstein's Venetian Terrace.

The second week's programme includes Gautier and his horse, Catherina Bartho, Gal-letti's monkeys, Belle Davis and her pickanin-nies, Rado Brothers on the high wire, Georgie Salati, the Baki-Kataba Troupe, Nelson Sis ters, flying acrobats, and others.

#### LAST WEEK'S BILLS.

KOSTER AND BIAL'S .- Zelma Rawlston was a welcome newcomer last week and scored an immediate and decided hit in her carefully selected repertoire of bright songs. She is as graceful and sweet-voiced as ever and made her changes in record-breaking time. Arthur Amsden, a talented musician of quiet de-meanor, played cieverly on various instruments and secured genuine encores. Josie De Witt's entertaining work scored as it always does. and her pretty face and figure were much admired. Johnson and Dean presented for the first time their Colored Carnival, an aggregation of chocolate-hued dandies and damsels, who went through a lively programme of songs and dances to the accompaniment of much applause. Leonidas' cats and dogs, Madame Ar plause. Leonidas' cats and dogs, Madame Ar-niotis' feats of strength, Nelson and Gilbert in a pleasing specialty, Alice Magill's songs, and Silvern and Emeric's gyumastic work were other entertaining features. Gustave Luders Military Pand and Sommer's Hungarian Or chestra furnished delightful music.

GRAND CENTRAL PALACE ROOF-GARDEN. Good audiences were attracted and entertained with a bill headed by Annie Hart, who re-ceived the warmest sort of a welcome from her host of admirers. She sang several bright and catchy songs with her accustomed unctu and catchy songs with her accustomed unctu-ous manner and was overwhelmed with ap-plause. Castellat and Hall with their acro-batic fun, the Brownings in their rapid-fire specialty, Harry and Sadie Fields in a Teu-tonic jumble, Lillian Lohman, Allen and Del-maia, Snyder and Buckley in their very di-verting musical act, and the three Buffons were also, in the hill were also in the bill.

PALACE.—Limian Burkhart repeated the hit she made the previous week at Proctor's Twenty-third Street house in her own playlet.

Her Soldier Boy. She is perfectly at home in her part, and as she is a particular favorite with the patrons of the Palace her success was compiete. She was ably assisted by James Kyrle McCardy. Musical Dale, who plays soothing music upon sweet-sounding bells, was connelled to respond to well-earned encores. Carrie Scott's up-to-date songs, and her original and breezy method of singing them, won her the favor of her hearers and she received a large measure of applause. Smith and Cook were nonsensically amusing and astonishingly agile. Arras and Alice did some novel acrobatic tricks which pleased. Georgie Mack, the boy comedian, was seen in his new act and sang several songs very sweetly. Dave Meiers punched a bag in time with the music very cleverly. Stella Kinehart, a good dancer; the three Westons, musicians; Lewis and Her Soldier Boy. She is perfectly at home in cleverly. Stella Rinehart, a good dancer; the three Westons, musicians; Lewis and Blakeley, and the stereopticon filled out an excellent bill.

MADISON SQUARE ROOF-GARDEN.-After its rather inauspicious opening on June 24, chronicled in the last Mirror, this resort enjoyed rather inauspicious opening on June 24, chronicled in the last Mirror, this resort enjoyed good business. The entire bill, rendered impossible by weather at the opening, came forward later on, and a good share of it was received cordially. Distinct hits were scored by Fields and Ward, Stewart Sisters, Stuart, Ruth White, Irving Jones, the Monti-Myro Troupe, and the Angela Sisters. Mile. Pilar-Morin presented a pantomime, called Unmasked, which, beyond some pretty music by Aime Lachaume, had nothing to recommend. Well played, it might serve in a theatre, but it was out of place on a roof, though given an elaborate interior setting. Mlle. Pilar-Morin, of course, is an excellent pantomimist, but somehow she and her companions, Gilbert Gardner and Olive Wallace, played in a spirit of arrant farce what appeared in the end to be a tragedy. The audience laughed even when bloodshed and death closed the agony, which was not lessened by the stage management. There was a ballet called "The Awakening of the Cornstalks," in which five young women emerged from corn-husk robes, and subsequently executed dance steps. This was a pretty idea that seemed to lose effect on the small stage. Less impressive were a dance in which a number of young women alternately small stage. Less impressive were a dance in which a number of young women alternately arose from and sat down upon some oriental stools, and a relic of semi-barbarism in the way of an Amazonian march. Amorita danced effectively, and the Avon Sisters opened the bill with an old Offenbach operetta. The programme closed with Isham's Octoroons in a medley wherein hits were scored by Irving Jones, Billy Miller, and Hampton and John-

KEITH'S UNION SQUARE.—Charles Dickson, assisted by Kathryn Osterman, presented for the first time in this city a new comedictta by Grant Stewart, called To-morrow at Twelve. It is a comedy with just the slightest touch of sentiment at the finish, and found favor with large audiences throughout the week. The scene is laid in a studio which is let out between noon and three o'clock to artists who cannot afford to have a studio of their own. cannot afford to have a studio of their own. May Cuthbert a young artist, enters and arranges her things preparatory to spending a few hours drawing from a cast of Venus. During her temporary absence in an anteroom Hugh Armstrong, another artist, enters, arranges his palette and brushes and moves the cast over to his side of the studio. During his momentary absence she returns, moves the cast of Venus back to her side and places a screen which hides her from view. He returns and not knowing who is on the other side of the screen begins to make flippant remarks. He discovers his mistake when he peeps behind the screen, and makes all sorts of apologies She is very stiff and when he sees the expression on her face he decides to use her as model for a new picture he is painting of Katherine in the Taming of the Shrew. She wears her frown until she discovers that he is using her face as a model, and then she outwits him by smiling continually. He tries many devices to make her angry, and succeeds after several attempts. From then until the end she smiles and frowns alternately until he finally secures a complete sketch. A few soft words of apology on his part and a hint from her that she will be at the studio "to-morrow at twelve," bring the curtain down on a prettyat twelve," bring the curtain down on a pretty finish. Mr. Dickson was easy and natural as the checky artist and spoke his lines with a due appreciation of their value. Miss Osterman looked very pretty, even when she frowned, and played her part with great deli-cacy and finish. Rose Melville, assisted by Laura Denio, Richard Ridgely, and Francis Denton, and several pretty chorus girls, con-tinued to provide an extremely pleasant half-hour for the audience in Sis Hopkins' Visit. The patrons never seem to tire of Miss Mel-ville's quaint characterization. Gertrude Mansfield and Caryl Wilbur presented a new sketch for the first time, and it scored a de-cided hit. It was not a pretentious affair, and is put together for laughing purposes only. The artists played it with that object in view, and they succeeded admirably. Miss Mansfield played the part of an actress who has an appointment to meet an old friend, and Mr. Wilbur was a reporter who had been sent to interview a prominent comic opera singer. They meet, and the rest is a funny arrange ment of the old mistaken identity situation They play at cross purposes for several minutes, when an explanation follows, and they start off to get some supper to celebrate their newly formed friendship. The lines are bright, witty and up to date, and the little sketch is calculated to please almost any audience. Miss Mansfield was particularly happy in some songs and dances, and Mr. Wilbur played with his accustomed case and polish. Mr.

and Mrs. William Robyns were seen once more in The Counsel for the Defense, which holds its own remarkably well. The stars were as successful as usual and won a strong curtain call at the finish of the touching little play. James Thornton was in a happy humor and rattled off his string of gags in his best manner. Monroe and Mack won plenty of laughs with their poker game. Blockson and Burns, who now appear in black-face, made a decided hit in their grotesque acrobatic specialty, and although they had a bad place on the bill, "made good" at every performance. The Nichols Sisters were very entertaining in their original wench specialty, in which they have no rivals. H. Percy Meldon, assisted by James J. Flanagan and Nellie Hancock, presented Edward McWade's farce, A Matrimonial Blizzard, which proved very amusing. Other good turns were done by McNish and Albro, Swan and Bambard, Kelly and Violette, and Edward I. Boyle. The biograph and stereopticon had new views.

Tony Paston's.—That the indoor amusement season is not over yet was proved last week by the excellent houses attracted by the good comedy bill furnished by Mr. Pastor, who good comedy bill furnished by Mr. Pastor, who was as happy as usual in his comic songs and parodies. Joe Welch, the talented delineator of the East Side Hebrew, was the chief entertainer and he sustained his reputation splendidly. The Sisters Leon proved themselves smart soubrettes and clever acrobats. The Lavelles won applause with their dances and comedy business, Bright comedy sketches were presented by McBride and Goodrich, Buoman and Adelle, and Mortimer and Darrell. C. W. Williams was very amusing in his ventriloquial act. Arthur and Nettie Young, Blasco and Donreto, Joseph A. Brown, Prince Muro, Adams and Ross, and the American vitagraph were also in the bill. ican vitagraph were also in the bill.

HAMMERSTEIN'S VICTORIA ROOF-GARDEN.

Oscar Hammerstein achieved one of the great Oscar Hammerstein achieved one of the great-est triumphs of his wonderful career last week when he opened the new resort on the roof of his Victoria Music Hall. The Venetian Ter-race Garden, as the place is called, occupies the entire roof. It is entirely different in con-struction from any other roof-garden in the city, as the inventor-manager does not believe in copying anybody, even himself. He has dis-played more originality in the arrangement of the new resort than in any of his undertakings played more originality in the arrangement of the new resort than in any of his undertakings so far, and the expressions of delight by the spectators as they entered the place must have sounded like sweet music to the ears of the man who has by his indomitable courage surmounted obstacles which would have crushed any one less nervy beyond hope of resurrection. The lighting of the place is a triumph in itself. Two thousand incandescent lights are used, most of them being placed around the edge above the top tier of boxes, making the entire space as light as day, and still there is no glare. A happy thought of Mr. Hammerstein's was to place the stage in the centre of the garden, so that no spectator the centre of the garden, so that no spectator would be more than fifty feet from it. As most of the acts were of the "dumb" description, the arangement succeeded admirably. Two of the acts were given on the stage at the western end of the garden, as they could not be done on the open stage. The performance opened with an acrobatic act by Farnum and Nelson, who started the ball rolling very nicely with some difficult feats, interspersed with a little clowning. Next came the Johnson Brothers, bicycle experts, who did some extraordinary work with their wheels, which made the audience stare in open-eyed wonder. Nothing finer than their tricks has been seen here and they were rewarded with unstituted applause. Particular mention should be made of the ability of one of the men at jumping over obstacles while riding. This portion of over obstacles while riding. This portion of the act interested the spectators greatly. Gau-tier, the great horse trainer, was seen once more in his equestrian act. He did not use the elevated platform upon which he has per-formed hitherto, but his work made its usual sensation, in spite of that fact. He is now us-ing a milk-white steed which is more docile than any of the other beasts he has shown here. Belle Davis, the clever colored vocalist, was given a warm reception when she made was given a warm reception when she made her appearance, accompanied by five little black boys, who were clothed only in a breech-cloth made of grass. Their make-up gave the audience a surprise, and the specialty made one of the big hits of the bill. Miss Davis had not finished the first verse of her song, when some man threw a penny on the stage. when some man threw a penny on the stage. This was the signal for a grand rush on the part of the five little coons, and the spectators were so amused that they showered money on the stage during the entire act. Nobody heard a word of the songs, as the antics of the little money-grabbers kept the audience in a roar. The two Escamillos, who were seen earlier in The two Escamillos, who were seen earlier in the season at Koster and Bial's, gave their interesting exhibition on the tight wire. Gal letti's monkeys made their American reap pearance and repeated the hit they made on : former visit. They have been splendidly trained and the audience was kept in great humor throughout the act. Astarte, who has not been seen here in several years, gave her remarkable performance, which consists of a series of evolutions while apparently floating in space without any support. This act was done on the stage at the end of the garden, as it could not be given on the centre platform. It is a very pleasing turn and met with approval. Catherina Bartho, the pretty Russian ballet-dancer, capered nimbly about the stage and made a decided hit in her two splendidly executed dances. What was expected to be a sensation, proved the most uninteresting feature of the programme. This was Dr. Miller's invention, the Auto-Humano Ladies' Or. chestra. It consists of a number of automatic female figures, holding different instruments. which they are supposed to be playing. Their movements are controlled by the inventor, who plays on an organ and causes the figures to move by means of wires. The Baki-Kataba Troupe of acrobats, and Herbert's dogs rounded out the programme. A special word o praise is due the half dozen stage hands wh had charge of arranging the apparatus and props for the various performers. They were neatly costumed and performed their duties with lightning-like rapidity. Mr. Hamme stein is to be congratulated upon having adde Mr. Hammer to the city's amusement places such a splendid resort, and he will undoubtedly reap his reward if the weather man treats him kindly

CASINO ROOF-GARDEN .- Cole and Johnson's new melange of melody and mirth, called Chick'n Heab'n, was put on here last week, and it proved a lively and diverting entertainment. Songs, dances and jokes of a new and gingery sort were the principal ingredients of the new potpourri, and the whole act made a hig hit. Cole and Johnson were at their best big hit. and were ably assisted by Lloyd Gibbs, Edna Alexander, and others. Truly Shattuck's fine Mr. face, stunning figure and sweet voice won enTHE COMEDIAN VIOLINIST.



FRANK WHITMAN.

The above picture represents Frank Whitman, the comedian-violinist, as Pianissimo in The Man in the Moon at the New York Theatre. He has added to his part and has improved it materially since the opening night. so that it now stands out as one of the fea-tures of the performance.

Mr. Whitman is well known in vaudeville for his clever trick violin playing and dancing. He has proven himself capable of excellent eccentric comedy work, and has a bright future

centric comedy work, and has a bright future in the profession.

Mr. Whitman was born twenty-one years ago in Reading, Pa. He went on the stage at the age of eleven, his first engagement being with Vertelli's Comedy company. He remained with this organization for three years, after which he formed a partnership with Dash Kingston, doing a double musical act. They parted company at the end of a year, and since then Mr. Whitman has established himself as a reliable vaudeville attraction in all the best houses of the East and West.

This present engagement in New York is the most successful he has ever played and he is naturally much elated over the success for which he has worked steadily and conscientiously for many years.

tiously for many years.

thusiastic approval and she was applauded enthusiastically. Annabelle Moore, and Pauline Hammerstein continued their popularity, and the Musical Tobins made a sound hit. Others on the bill were Frank Blair, Mlle. Irene and her pug dog, Charles Hooper, and Ma Belle Davis, the Fransioli Sisters, the Phasey Troupe, the Sisters Minty. Laura Bennett. Nora Lambert, Esmeralda Sisters, La Petite Adelaide, and Gertie Reynolds.

Practor's - Corinne the deinty little come.

Proctor's.—Corinne, the dainty little comedienne, made her first appearance at this house in a new repertoire of songs. It is needless to say that she scored a decided hit, as she always does, and her songs were redemanded again and again. She is improving constantly and her popularity seems to be ever on the increase. Forman and Frazer made their professional debut in a sketch called The Society Journal, which is fairly well-written. It tells of the visit to the editorial rooms of a paper of Journal, which is fairly well-written. It tells of the visit to the editorial rooms of a paper of a young man who is determined to horsewhip the editor. He meets the editor's sister, falls in love, and forgets all about the object of his visit. There are one or two little mistaken identity complications and some good lines. Vernon, the ventriloquist, made a big hit at every performance with his quaint figures, which he causes to do many queer things. His automatic goat, which eats up a red-flumed which he causes to do many queer things. His automatic goat, which eats up a red-flanned shirt, and his yodeling cat, are odd features which are original and novel. Vernon has a remarkable range of voice, and he uses his vocal apparatus with excellent results. Mr. and Mrs. Frank Wilczek played charmingly on their violins. Barton and Ashley won appiause for their comedy cake-walk. Ford and Francis sang some new songs in their protty. Francis sang some new songs in their pretty Riancis sang some new songs in their pretty sketch, and won encores. Jests by Arthur Rigby, funny evolutions by Mlle. Flora, coon comicalities by the Eldridges, musical comedy work by Adams, Casey and Howard, dances by Hal James, acrobatic comedy by Saville and Stuart, stereopticon pictures, and the nim-ble fingers of Fred Watson were the other fea-tures of the kill tures of the bill.

AERIAL MAGNOLIA GROVE.-Ezra Kendall, Cissic Loftus, and Josephine Sabel shared the honors last week, and received generous ap-plause for their very creditable efforts. The bill also included Walton's monkey gymnasts, bill also included Walton's monkey gymnasts, the Miles-Stavordale quintette, the four Talkas, the Sisters Minty, the three Sisters Ronay, Stanton and Walton, Bruno and Gehrue, Mile, Lotty, and the ballets.

#### MARSHALL P. WILDER'S PLANS.

Marshall P. Wilder is making preparations for next season which will make him even more valuable than usual as a drawing card in vaudeville. He has a number of new ideas for advertising which he will spring when the time comes and they ought to help fill the houses in which he appears. He is now having a curtain made, which he will use as a setting. He has copyrighted his trade-mark.

\*\*Prince of Futuring and Futuring setting. He has copyrighted his trade-mark, "Prince of Entertainers and Entertainer of Princes," and is now editing a new edition of his book, "People I've Smiled With." Wilder is spending the Summer in New York, and may be seen any evening, engaged in his favorite occupation of roof-gardening.

#### ELLIS SUCCEEDS TELLER.

Leo C. Teller, who has been business-mana-er of Weber and Fields' Brondway Music Hall, since it was opened under their direction, Hall, since it was opened under their direction, will be replaced next season by Archie Ellis, the well-known manager who has recently been connected with Hyde and Behman's enterprises. Mr. Teller will probably manage one of Weber and Fields' road companies. He will be missed by the many friends he made during his stay at the Broadway Music Hall, and their best wishes go with him in whatever new enterprise he may undertake. new enterprise he may undertake.

#### TWO CLEVER TALKERS.



FIELDS AND WARD

The above picture shows Fields and Ward, two of the cleverest talking comedians now before the public, in a characteristic pose. They are both experts in the art of "getting back," and their repartee is of the snappy, breezy, gingery sort that always makes a hit with vaudeville audiences. They have played with great success on the Keith circuit, for which they have been re-engaged, and last week were by all odds the most amusing feature of the bill on the Madison Square Roof-Garden, Their songs and parodies are decidedly up-to-date, and their work is altogether of a sort to please in any section of the country. They have booked several of the leading houses for next season, and will be kept busy all Summer at the open air resorts in New York and elsewhere.

Mr. Fields was formerly a member of the team Fields and Lewis, and Mr. Ward used to be half of the duo Manning and Ward.

They are both well-known and popular in the profession.

#### DAILEY ALMOST DROWNED.

Weber and Fields' Stock company came very near losing one of its shining lights last week by an accident which befell Peter F. Dailey, the penderous and popular comedian. He was out sailing in a naphtha launch with a party of friends from Bath Beach, including William II. West, Arthur Moore, and Walter Patten. They went to Pleasure Bay, and when the launch was about half way home Dailey noticed that the flag on the stern of the boat was not dying properly. He leaned out to fix it, lost his balance and fell overboard. The launch was stopped at once and some of the men prewas stopped at once and some of the men pre-pared to jump in after the struggling funny pared to jump in after the strugging miny man. He caught a rope that was thrown to him, however, and was hauled on board. He was almost exhausted, so a landing was made at Gifford's Station. Staten Island, where he was attended by a physician. He remained in Staten Island all night, but his sunny presence is once more making life worth living for the inhabitants of Emsanhurst and Bath the inhabitants of Bensonhurst and Bath

### A QUEER "EXTRA TURN."

A QUEER "EXTRA TURN."

The matinee audience at Tony Pastor's on Thursday last was treated to an "extra turn" which was a record-breaker in its way. After the regular bill had run its course, the "extra turn" sign was put out and the crowd remained to see what would harben. They were rewarded by seeing an excellent sketch wretchedly played. The star of the occasion was named Mary Downs, and her assistants were Daisy Evans and Charles A. McGrath. The less said about their "acting" the better, but the fact must be recorded that the sketch they used, and which they called What Might Have Been, was nothing more nor less than Grant Stewart's comedicta. A Passing Fancy, which has been in the repertoire of Lillian Burkhart for the past two sensons. All the dainty stage business used by Miss Burkhart was clumsily attempted by Miss Downs and the result was painfully ludicrous. How she got possession of the sketch is a mystery that Miss Burkhart will probably be interested in solving. will probably be interested in solving

#### LESTER GOES ON THE ROAD.

Edward H. Lester, who has been assistant manager of Koster and Bial's for the past two years, closed his connection with that house last week. He has always been most courteous, efficient and painstaking, and made hundreds of friends while he was at the big music hall. During Mr. Aaron's absence in Europe, Mr. Lester had full charge of the bookings and established an excellent record for himself as a good judge of vandeville acts. He has signed a contract to attend to the busi-He has signed a contract to attend to the busi-ness end of a big road attraction for next senson and will undoubtedly make a big suc-

#### JUNIE MCCREE COMING EAST.

Junie McCree, who has been a feature of San Francisco life for several years, is coming East in the Fall to join one of L. Lawrence Weber's companies. McCree's specialty consists in singing very vulgar songs, and those who have heard him say that he is the "limit" and a little more. As Mr. Weber announces that his entertainments will be characterized by extreme cleanliness, it is hard to understand why he is bringing McCree all the way across the continent to add him to his forces. Louis Lesser says that McCree is very clever and can be just as amusing in clean work as he is in his present line.

West End Park, New Orleans, last week, and ended their season at the same time. They have played at all of the best vaudeville houses throughout the country during the past season, and have everywhere established themselves as popular favorites. In spite of the fact that their present sketch is by no means worn out, they have decided to produce a new one next season, written especially for them by Charles Horwitz. They will spend the Summer at Linwood, N. J.

#### HURTIG AND SEAMON HUSTLING.

Hurtig and Seamon have engaged for their Bowery Burlesquers, for the coming season, the following artists: Jim Morton, of Morton and Revelle: Bison City Quartette. Farrell and Taylor. Loney Haskell, the Mitchell Five. Lewis and Elliott, Davenport Brothers, Vinnie Henshaw, Louise Auber, Pauline Moran, and Jennie Cope, and will have another big feature besides those mentioned, besides a very large chorts. Loney Haskell is writing a second edition of the burlesque Slumming, and will try to surpass his former efforts. Joseph Hurtig will again be the acting manager, and Al. Stern will go in advance of the company. Hurtig and Seamon's new extravaganza, A Social Maid, which opens in the latter part of Sep-Hurtig and Seamon have engaged for their Maid, which opens in the latter part of Sep-tember, is expected to create a furore among burlesque managers, as many unique ideas will be introduced with this company. The company will be one of the largest that has ever played in burlesque houses, and includes the World's Trio, Review Comedy Four. George E. Beban, Johnson, Davenport and Lorella, Acme Four, the Brownings, and a large chorus. Max Hurtig will be the acting manager of the company, and B. A. Myers will be in advance.

#### ROSE MELVILLE QUITS VAUDEVILLE.

Rose Melville finishes her vaudeville season on Saturday. July S, at Keith's Union Square Theatre. She has spent her entire eleven weeks' season on the Keith circuit, and six weeks of the time have been played at the Union Square. Miss Melville could easily continue in vaudeville through the Summer, as she has innumerable offers, but she decided to rest until she begins rehearsals for her three-act comedy, Sis Hopkins—A Wise Child, in which she opens at a Broadway house in September. The company will include John Keefe, Adella Barker, Jack McVeigh, and twenty-five other clever people, all with marked musical ability. Every member will have a good chance to show off to advantage, and the music will be a special feature. Miss Melville's role will, while adhering closely to the same broad, refined, comedy lines with which she is associated in the public mind, give her an opportunity to show her versatility, though never at the expense of losing for the audience any of the quaint humor that will naturally be looked for. Rose Melville finishes her vaudeville se

#### CHANGE AT KOSTER AND BIAL'S.

Alfred E. Aarons, who has managed Koster and Bial's for the past two years, is no longer connected with that establishment, as his contract expired on July 1. He made an offer to lease the house and run it on his own account, but the directors decided not to accept his proposition. Edward L. Bloom, business-manager: Edward H. Lester, assistant manager, and Sol Mannheimer, assistant treasurer, retired at the same time as Aarons.

Carver B. Cline, who was business-manager of Koster and Bial's for many years, and who was instrumental in making the house one of the most popular resorts of its kind in the world, has been re-engaged as business-manager, and takes the helm on July 3. It is expected that he will be able to steer the house away from the rocks on which it has been pounding for several months, and that it will Alfred E. Aarons, who has managed Koster

pounding for several months, and that it will soon be sailing on the smooth sea of popularity once more. He is the right man in the right

#### ABE LEAVITT'S PLANS.

Manager Abe Leavitt has so far engaged the Manager Abe Leavitt has so far engaged the folowing artists for his Rentz-Santley Burlesque company: Lottie Elliott. Sisters Engstrom, Edwina, "the dancing cocktail; "Chas Robinson, Dumont Sisters, Jno. E. Drew. Ford and Dot West, Bryant and Saville, Del Fleming, Minnie Sheldon, Frankie Inman. Kittie Charles, Irene Bentley, Minerva Thomas, Frankie Watson, and others. Wm. H. Johnson will be leader and R. H. Brock will continue in advance. Mr. Leavitt is also negotiating for a French novelty dancer, who is at present one of the sensations of Paris. negotiating for a French novelty dancer, who is at present one of the sensations of Paris. The first part and burlesque will be from the prolific pen of Matt Woodward, and will be thoroughly up to date. The costumes are from original designs by Thomas McIlvain, and the scenery by Valentine will eclipse all previous efforts.

#### MANAGER SHEA MARRIED.

Michael Shea, manager of the Garden The atre. Buffalo, was married on Wednesday morning, June 28, to Josephine G. Carr, of Buffalo. The ceremony took place at St. Buffalo. The ceremony took place at St Bridget's Church, and was performed by Rev Frather Lanigan. Helen Carr, sister of the bride, was bridesmaid, and John Shea, brother of the groom, was best man. A wedding breakfast was served at the home of the bride's parents, Mr. and Mrs. John W. Carr. Only the near relatives of the contracting parties were present at the wedding and breakfast. Mr. and Mrs. Shea are now on their wedding tour, and will visit New York and several places on the Atlantic Coast, returning home by way of the Thousand Islands. They will reside at the Westgate, in Vermont Street,

#### BIG WESTERN BOOKING.

The offices of Wilson. Smith and Robert The offices of Wilson. Smith and Robert Grau present a very busy appearance these days, when so much is being done for next season. Since Mr. Grau's entrance into the firm there has been a new display of activity. The firm is booking heavily in the West, and during the past week long contracts were made for the Western circuit for Camille D'Arville. Fay Templeton. Rose Coghlan. Robert Mantell. Cora Tanner. Robert Downing, Marshall Wilder, Gus Williams. Neil Burgess, Amelia Summerville, Marie Jansen, Henry Lee, and other stars.

#### PRESS ELDRIDGE GOING ABROAD.

Press Eldridge sails for Europe on the discr Wilhelm der Grosse on July 4 for PLANS OF GARDNER AND GILMORE.

J. E. Gardner and Kitty Gilmore closed a very successful two weeks' engagement at West End Park, New Orleans, last week and ended their season at the same time. They have played at ail of the best vandeville houses

#### FAY TEMPLETON IN AT LAST.

The announcement is made exclusively by THE MIRROR that Fay Templeton's vandeville debut, as now scheduled, will take place at the Masonic Roof, Chicago. The deal was effected through Robert Grau, who in some way man ages to bring about these important debute. The Artist's Woolf's Street Walf's first portrayal

VAUDEVILLE.

VAUDEVILLE.

# HARRIGA

The Original Tramp Juggler.

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FRISCO Impressed. Presenting Leslie Stuart's Japanese Romance.

Delightfully THE WILLOW PATTERN PLATE. clude the Hawthorne Sisters, who have become the talk of the June 19, 26 and July 4 Open.

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# THE ORIGINAL AND ONLY

With Joseph Hart's Vaudeville Co. NEXT SEASON.

JACK EVA

Presenting SKINNY'S FINISH.

Investigated, O., Data Work

It was Mr. Grau who arranged Camille D'Arville's Western tour also. The terms which Fay Templeton gets would not be be-lieved if published, but it can be said that they reach four figures weekly.

#### CLIVETTE CHATS ENTERTAININGLY.

Clivette, the magician and juggler, arrived in New York last week on a flying trip to this country with his pockets full of European contracts, some of them dated up to 1900. Mr. Clivette had many interesting things to say of the foreign music halls, which, he says, are

very much inferior to ours in every way.
"In the syndicate halls in London," said he, "In the syndicate halls in London," said he, "they have as many as twenty-five or thirty turns on a bill, which of course necessitates the cutting down of all acts to five or six minutes at the most. I had to split my act up into three parts, doing a portion of it in each of the three halls I was playing. The audiences are sometimes very boisterous, calling the performers by name and joining in the songs, and so on. There is no time for the setting of scenery, and you may see a man in a dress suit doing a monologue with a kitchen setting of scenery, and you may see a man in a dress suit doing a monologue with a kitchen set. Some of the songs are very much off color, and as family resorts the halls are not popular. The tipping system is awful, especially in the theatres. The boy at the mail box, the leader of the orchestra, the door-keeper, and the man who saw you come in, all expect and usually get something. I played crazy and for a long time held them in check. One of the regular tricks of the business is to inform an American performer when he One of the regular tricks of the business is to inform an American performer when he first arrives that he will have to give a trial performance for the benefit of the police, to see if there is anything objectionable or dangerous in his act. Of course this is only a flimsy excuse to see if the act is to their liking. "I saw an English act in Germany treated this way, but they made such a strong bluff for

this way, but they made such a strong bluff for their money that the manager agreed to pay it, but made them go on every evening before the house was opened and do their turn, while he sat in the wings and watched that they did not cut anything and that he got his money's worth in every particular. All these things worth in every particular. All these things help to disconcert American performers upon their first arrival, and accounts for many of the failures. I am over here now to patent a nailless horseshoe which I have invented and will exhibit at the Paris Exposition. I open at the Pavilion in London on Aug. 14, with a long Continental tour to follow."

#### HARRY J. SEAMON EXPLAINS.

The Harry W. Semon announced in the columns of last week's Dramatic Mirror as a bankrupt is not Harry J. Seamon, a member of the firm of Hurtig and Seamon, the theatrical agents of this city. Through the announcements in the daily papers of Harry W. Semon's bankruptcy. Harry J. Seamon has been annoyed every day by parties who offer him aid financially, also by lawyers offering their services to take him through the courts at very little cost. Harry J. Seamon takes a great deal of pleasure in telling his friends in and out of the profession that he has as yet no intention of going through the bankruptcy court.

#### PHILADELPHIA'S NEW HOUSE.

The Grand Opera House, Philadelphia, begins its vaudeville career on Saturday. Sept. 9. Its policy will be to present vaudeville on an unequaled scale of splendor, and it is said the weekly salary list will be the largest of any house in this country devoted to vaudeville. Performances will be given twice daily. ville. Performances will be given twice daily, and the house will be altered to meet the needs of the new order of things. The booking will be exclusively done by Wilson and Smith and Robert Grau, Mr. Grau having secured a contract to that effect.

#### ANOTHER IDLE RUMOR.

A Philadelphia paper last week printed a rumor to the effect that Koster. Bial and Company would build a new music hall on Broad Street, in the Quaker City. There is nothing in the story, which was probably the result of the Philadelphia reporter having missed his usual night's sleep. usual night's sleep.

#### THE KRAUSES HELD.

Maurice Kraus and George Kraus, managers of the Dewey Theatre, were held in \$300 bail last week by Magistrate Meade in the Yorkville Court, on a charge of violating the law in the court, a performance on Sunday. The by giving a performance on Sunday. The complaint was made by William S. Hubbell, acting for the New York Sabbath Committee.

#### MADAME HERRMANN IN VAUDEVILLE.

Adelaide Herrmann, who entered the vaude-ville field last week in Chicago, will be one of the star attractions of the Aerial Magnolia Grove, on the roof of the New York Theatre, during the week of July 10. She has a new act called A Night in Japan, which was ar ranged for her by her late husband.

#### TOM BROWNE GOFS TO AUSTRALIA.

Tom Browne and his wife, Edith Hoyt, left last week to join the Hoyt and McKee com-pany in Australia. They left on very short notice and did not have time to say good-by to any of their friends. They were booked to sail from Vancouver on June 29.

#### VAUDEVILLE JOTTINGS.

Milton and Dollie Nobles, after a month's rest at their Brooklyn home, started West on Friday last. They resume at Minerva Park Casino, Columbus, O., on July 3. The Columbus engagement is for two weeks. On July 10 they will be seen for the first time in a new one-act comedy, by Mr. Nobles, called A Blue Grass Widow. In the new sketch they will be assisted by Pearl Campbell, a young society girl of Buffalo, whom Mr. Nobles has known from childhood, and who will make her professional debut under his direction. Dolly Nobles in the character of the dashing Blue Grass Widow masquerading as a West Point cadet, will have a character more conspicuous and more exacting than any in which she has yet appeared in vaudeville.

Edna May Spooner has been making a big suc-

Edna May Spooner has been making a big suc-cess with Nat Mann's "Open Your Mouth and Shut Your Eyes," which she is doing with stere-opticon views.

The Sisters Engstrom are frequent visitors Manager Abe Leavitt's beautiful Summer ho in Flushing, L. 1.

Mudge and Morton have been engaged for the balance of the season at Eldridge Park, Elmira, N. Y.

Edwin R. Lang is at the Madison Square Roof-Garden this week.

She has five weeks at parks in Connecticut, with the Proctor circuit to follow.

George Wilson is doing Gillespie and Edwards' character song, "Oh, Such a Business." It is also in rehearsal by Lew Dockstader and Melville and Stetson.

David O'Brien, manager and comedian of The Bloomer Girls Abroad co., has organized a farce-comedy and specialty co. to play the Summer parks. He has also joined hands with Yetta Naivette and petite Olive Barnes to appear in three unique sketches. Frank Silder is sole proprietor of the co. The tour opens July 4 at Augusta, Ky.

George W. Day in his new monologue refers to the insect which is now spreading devastation by biting people on the lip. He treats the "kissing bee" in a humorous way and suggests that its name be changed to the "Hobson bug."

The Broadway Comedy Quartette (Harry Mac-Fayden, George H. Ranshide, George D. Davis, and J. P. Rodgers) are making a big hit on the Long Branch steamer Republic with their new farcical skit, A Flat Mistake. They were en-gaged for one week and were re-engaged for two weeks more.

Edgar Atchison-Ely, the well-known comedian, sailed on the St. Paul for London last Wednesday. He is to appear at the Tivoli Music Hall for four weeks, presenting his specialty, The Future Dude.

The Boorum Quintette are among the attractions in the miniature theatre on the steamer Republic, plying between this city and Long Branch.

Ruth White, Montague and West, Joe Welch, the Angela Sisters, Republican Quartette, Jessie Millar, Smith and Campbell, Irene Franklin, Mattie Wilkes, James Richmond Glenroy, and Isham's Octoroons were billed for the Madison Square Roof-Garden on Sunday evening, July 2.

Oliver and Fay's new song. "She is so Good to the Old Folks," is being taken up by some of the most prominent ballad singers. It is a pure little song that tells an honest home story, and on that account, if for no other, will attain popularity. It is now being sung by Irene Franklin. Oliver and Fay's songs, "Oft Times," "Dearest Mine," "Lindy," and "We Want Our Mother Dear," are all doing nicely, and are in the hands of well-known singers.

Jeannette Barrington and Miriam Martell pre-sented Miss Martell's latest creation, Society and the Stage, at Electric Park, Richmond, Va., June 26 and scored a big success. The singing of Miss Martell was a particularly bright feature of the act.

Helaine Hadley, whose noteworthy work in regular dramatic cos. has been referred to in The Mirror, has been very successful in the Howard Hall co. in Chums over the Keith circuit. Miss Hadley has given to the character of Leila Stirling an ingenuous effectiveness that has not been surpassed by the efforts of any of her predecessors in the role.

The Vilona Sisters, the charming musical experts, are featuring "Because," "When You Ain't Got No Money, Well, You Needn't Come Around," and "Look on Yer Coon, Oh, Babe."

Lorraine Armour, the pretty soprano with the Gypsy Quintette, mourns the loss of her little Italian greyhound, which was killed by a savage

John Hyams and Etta Gilroy will be seen in vaudeville in a new sketch called After the Matinee, written for them by Edward McWade. The idea of the sketch is novel and from all appearances it ought to make a big hit. They open at Keith's, in this city, on July 31.

"The Girl I Left in Dixie," by Howard Wall and Sam Speck, is becoming very popular.

Elizabeth Woodson, the charming ingenue, is visiting her relatives in Memphis, Tenn. She opens on July 24 at Proctor's, with George Henry Trader.

James Watts, an Australian dancer, is known as "the male Bessie Clayton."

Another fire visited the Bowery, at Coney Island, last week and wiped out Koster's Pavilion, a concert hall devoted to cheap vaudeville.

Bennett and Rich, all reports to the contrary notwithstanding, have signed to go with Clark Brothers Royal Burlesquers next season. They will have an entirely new repertoire of songs and illustrations.

Dillon Brothers have a new song success in "Large Front Room on Broadway." Billy Van, Flelds and Ward, Eddie Shayne, and the authors are all using it.

Mark Bennett, Albert L. Rich, and Meyer Cohen received the third degree in Knights of Pythias Lodge 365, of New York, on Monday, June 27. After the meeting the members adjourned to the cafe in Terrace Garden, where a very pleasant time was had.

The Brownings have signed with Hurtig and Seamon's A Social Maid for next season.

Ford and Bratton's new success, "My Queen Irene.' is being sung with success by Truly Shat-tuck, Stuart, Julius P. Witmark, and Gertie Gil-son.

On June 25 Earle C. Way and Madge Maitland finished an eighteen weeks' Western tour. They are now on their way to Liverpool, Eng., where they will visit Miss Maitland's sister. They will return in time to commence rehearsals on Aug 25 with Ward and Vokes' co., with which the have signed for next season, and in which the will do their original black-face specialty. Coon town Troubles. They are featuring a new son by Mr. Way, called "My Own Manlia Sue."

Zelma Rawlston was a pleasing feature of the roof bills at Koster and Bial's last week.

Wilson and Leicester in their novel specialty, Love's Story Told in Song, made a hit on the Orpheum circuit, introducing "Queen Irene," "Heigh Ho," "Sweet, Sweet Love," "Because," "Just One Girl," and "I Love You in the Same Old Way."

Fifteen proprietors of concert and music halls appeared before the Police Board last week to show cause why their licenses should not be revoked for alleged violations of the law Most of the offenders were from Coney Island. Manager George W. Lederer was present and asked a number of questions concerning the interpretation of the Sunday law. After hearing the testimony President York announced that the decision of the Board would be handed down later.

Henry Frey, the tramp comedian, played Glenwood Park, Newburgh, N. Y., last week and is this week at Casino Park, Urica, N. Y. He has decided to continue working alone, as his new specialty is a big hit.

Frank Cushman has joined the minstrel aggregation at Forest Park. St. Louis, where he is making a hit with Ford and Bratton's "Mandy from Mandalay" and Horwitz and Bowers' Sweet, Sweet Love." Harry Leighton, of the same co., is singing "Kitty Glenn, Tell Me When" and "My Queen Irene."

Foreman and Fraser, who played in a sketch last week at Proctor's, are prominent society people from the South. In private life they are known as Joseph Crosby, who is a son of a railroad president, and Mrs. A. S. Griegg, who is the wife of the general manager of the El Paso and Northeastern Railroad.

John Tiller, the English ballet-master, who trained most of the girls in The Man in the Moon, salled for London last week. He will send over more girls to the New York Theatre in the Fall.

Garden this week.

Anna Wilks enjoyed a successful week's engagement at Terrapin Park, Parkersburg, W. Va. port preferred by his wife. He caused a great

VAUDEVILLE.

VAUDEVILLE.

THE STAR IN THE VAUDEVILLE PIRMAMENT. VERNON THE VENTRILOQUIST

TRIPLE VOICED PHENOMENON,
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class."

N. Y. Dr. Amatic News." Vernon is a truly remarkable ventriloquist."

Originator of "The Stuttering Boy." "Chicken Talk." "Biz.." "The Yodling Cat." "Hogan the Irishman in Window," "Buby in Cradle." "The Goat that Eats the Shirt," and beyond all question the Greatest Singing Ventriloquist in the World.

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Mr. Manager, secure this greatest novelty for NEXT SEASON. A word to the wise, etc. All first class agents New York address. 963 Third Avenue, care McCULLOUGH. Permanent address: care Herold House, Prairie Du Chien. Wis

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Of HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mort-gage," for Henry E. Dizey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoul, Nat M. Sudworth; "monologue for mis sease Contour, isa-will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in pre-paration for the best of beadtiners. For terms, etc., address CHARLES HORWITZ,

Care M. Witmark & Sons, Schiller Building

# MILTON NOBL

Vandeville, 1899-1900

A BLUE GRASS WIDOW WHY WALKER REFORMED

March and Sartella have put on a new act and are using "Hottest Coon in Dixie," "Sweet, Sweet Love," "Brown Skin Baby Mine," and Sweet Love,"
"Cinderella."

Jones and Sutton have caught on handsomely at the Cuba Theatre, Havana, Cuba, where they have been appearing during the past two weeks. They have been engaged indefinitely.

They have been engaged indefinitely.

The H. C. Miner Lithographing Company recovered a judgment in the Third Municipal Court of this city against Manager Frank B. Carr, of the Unique Theatre, Brooklyn, a few days ago. The Miner Company delivered note-heads to Manager Carr, who comtemplated taking out a company. When the printing matter was delivered, the Miner Lithographing Company delivered to Manager Carr a bill marked "with compliments." After the printing matter was delivered, Manager Carr gave up the idea of taking out the company, Mr. Depree in the meantime having given the order for the printing. The Justice held that it was sufficient to make Manager Carr liable, especially as he had retained ager Carr liable, especially as he had retained the printing matter. The H. C. Miner Litho-graphing Company was represented by Attorney M. Strassman.

### VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—At Keith's, for the fifth consecutive season, several members of the Boston Symphony Orchestra, under the direction of 'Max Zach, wil be engaged to give daily concerts with the French tenor. Albert L. Guille as soloist. Ching Ling Foo, the Chinese magician, has made such a hit that he will be retained this week and probably one more. Others are: Wilmer and Vincent, assisted by Olive White, in A Strange Baby; the Blondells. Rosaire and Elliott, Ethel Levey, Johnnie Carroll and Addie Crawford, the Cosmopolitan Trio, Fields and Ward. Farrell and Taylor. Curtis G. Morse. Phillips and Nayson and their birds. A. D. Robbins. Kelly and Violette, and Daly and Revere. The business is reported by the management to be the largest during the Summer season for two years. S. E. O. was the best the late-comers could obtain during the past two weeks.

Pauline Hall and Raymon Moore will be the especial vandeville attractions at the Point of Pines for the Fourth.

Another of Gorman's cos. will furnish the entertainment at the open air theatre, at Normal and Carroll and Carro

the Fourth.

Another of Gorman's cos. will furnish the entertainment at the open-air theatre at Norumbega
Park for next week.

At Austin and Stone's next week the programme
will include the Beltinos, the Milan Boatmen Quinette, the Lablanche Sisters. Phil Mills and Billy
Hatt the Broadway Trio, Josie Lecoi, Ada Webb,

874 East 168d Street, N. Y. City.

# **WORTH SISTERS**

Soubrettes, Vocalists and Dancers.

This week at Yonkers Park.

Open Time for Next Season

Managers please address care Minnon.

# Sisters Coulson

EQUILIBRISTS AND DANCERS. July 2d and 9th, Athletic Park, New Orleans. Add. Agents.

write SKETCHES for Vaude-ville work.

deal of amusement by the way in which he conducted his defense, but in spite of that the Judge ordered him to pay his better half \$7.50 per week.

Joe O'Hare, the boy soprano, has been engaged to sing in London in September.

March and Cartello and the biograph.

There will be a change of olio at the smoking concert at the Palace next week

Circuses are coming near Boston, but they never touch us. La Paul's Circus was at Lynn Chelsen. and Somerville, and Signor Sawtelle's visited Waltham. At each place delegations of Bostonians visited the tents, showing that a circus in Boston would be a welcome attraction to many. However.

would be a welcome attraction to many. However, I understand that the date has already been fixed for the visit of the Barnum show next June upon its return to this country.

JAY BENTON.

the visit of the Barnum show next June upon its return to this country.

BALTIMORE, MD.—The vaudeville entertainments, under the direction of Manager Charles E. Ford in the Casino at Electric Park, have proved quite as much of an attraction this season as they have for the past three years. Manager Ford has held the patronage of the public by the merit of the performances and judging from this season's bills his aims are as high as ever. Josephine Gassman has scored quite a hit, as have also the Matweef Tronpe. Week 3: Pain's pyrotechnic display. The Battle of Manila, will be presented, and Monday will be Schley night.

BUFFALO, N. Y.—Business at Shea's continues phenomenally large, in spite of outdoor attractions and warm weather. Papinta headed the bill June 26-1. As a whole the bill was not especially strong, but it seemed to please the many patrons of the house. Papinta scored heavily with her dances. Hacker and Lester gave an unusually strong bicycleturn and made a good impression. Others were booley and Tenbrooke, John T. Tierney, Hugh Stanton and Florence Modena, Nelice Burt, Couture Brothers, Quinn Children, and the biograph. Week 3-8: Ezra Kendall.

SAN FRANCISCO, CAL.—Another good bill at the Orpheum week June 18-24. Will M. Cressy and

3-8: Ezra Kendall.

SAN FRANCISCO, CAL.—Another good bill at the Orpheum week June 18-24. Will M. Cressy and Blanche Dayne presented a truly delightful sketch in Grasping an Opportunity. Francesca Redding appeared with Carlton Macy in a neat little costume play. Melville and Stetson made a hit with their singing and dialect impersonations. Hanley and Jarvis. Tacianu. Fred Niblo, McAvoy and May, and the Wartenberg Brothers made up the bill. Week 25-1. The Four O'Learys, the Pasqualis, Billy and Willie Farrell.

PITTSBURG, PA.— A fine bill was presented at

Willie Farrell.

PITTSBURG, PA.— A fine bill was presented at the New Grand week June 26-1 for the benefit of organized labor. Bill included McIntyre and Heath, Falke and Semon the Windom Quartette. Flo Irwin and Walter Hawley, Hayes and Healey, Flood Brothers, Phyllis Allen, and Hayes and Bandy; business good all week.—At the Duquesne Garden week June 26 were Press Eldridge, Hartley and Amann, Keno and Welch, Allen and West, the Martelles, and Lottie West Symonds.

E. J. DONNELLY.

PROVIDENCE, P. L. Manager R. A Harrigaton.

Lottle West Symonds.

PROVIDENCE, R. I.—Manager R. A. Harrington, of Rocky Point, announces that he will open his Forest Casino 2. The bill includes the Prentice Truo, Beets and Don, McDonald and De Castro, Allison Sisters, Mere Boher, Mrs. Tom McIntosh.

Elliott and Aleene, the Vizzards, Annie Southland, Minnie De Haven, and Rossley and Lee. HOWARD C. RIPLEY.

Minne De Haven, and Bossiev and Lee.

Howard C. Ripley.

OMAMA, NEB.—The artists who are to take part in the performances on the Midway of the Greater America Exposition, which opens its doors to the public from July I to Nov. I, are beginning to arrive.—The Creighton-Orpheum will close its season at the end of week June 25, and, with a desire to make the closing week the greatest of all, have engaged Camille D'Arville to head the list, which includes McMahon and King, Maxmillian and Shiedis, Master Bichard, the Hewitts, La Tina, and the Kinedrome.—At the Tro-adero Mr. Cole has his hands full handling a series of good audiences attracted by Fox and Allen. Willard Simms, and Jennie Graham. Morrisey and Rich, May Evans, Sparks and Sylvan, Ernie Veronee, and Master Arthur Goff. Mr. Cole's venture at the Lake Manawa Theatre needs only favorable weather to make it a great success.—At Wirth's Music Hall the attractions are Helene Mignon, Hill and Edmunds, Rhota Oliver, and Hayter and Hayter.

LOS ANGELES, CAL.—Orpheum (Thomas J.

success.—At with a Music Hall the attractions are Helene Mignon, Hill and Edmunds, Rhola Oliver, and Hayter and Hayter.

LOS ANGELES, CAL.—Orbeum (Thomas J. Myers, manager): A 36 model, high-geared chainless bill caused demand for standing room June 19-25. Johnstone Bennett and co. scored in A Quiet Evening, Miss Bennett's many changes being most clever. Henri French did excellent juggling and wonderful trick cycling. Of holdover favorites. Moung Toon and Moung Chet repeated their marvelous foot and leg juggling. Clifford and Huth were popular in new songs and repartee, and Montgomery and Stone. Caswell and Arnold, and Billy Van were well received in their specialties. Week 36-1: Houdini, Mc-Avoy and May, Wartenberg Brothers, and Antonio Vargas.—Items: Manager Myers, who has blossomed forth in an exceedingly narty bicycle suit, has a rival in Treasurer Kruger, who tops his standing-room smile with a certified-check golf cap worth going blocks to see.—A. M. Lawrence, of the Coast Orpheom circuit, is here for a short visit

COLUTBUS, O.—Olentangy Park Casino (George Chennell, manager): This popular resort has done an excellent business since the opening. Week June 25 the Flying Bicketts, Barry and Hughes, and Ollie Young were well received. The Walton Brothers, Harvey Sisters, and Mons. F. Forcom filled out the bill. Underlined: Three Onris. Gruet. Beers and Gruet, Magee and Crimmins, Whiting Sisters, Bickmell, A. C. Lawrence, Tom Collins and the boxing kangaroo.—Minerva Park Cusino (J. K. Burke, manager): The bill week of 25 drew good crowds. O'Kabe's Japs, the Sa Vans. Edward J. Heron and co., and May Wentworth all did excellent work Week 2. Milton and Dolly Nobles, Everhart, Kitty Wolf, Sankey Brothers. Topperwein, Kleist Brothers, and Speedy.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week June 28 1 an attractive programme.

ers. and Speedy.

ST. PAUL, MINN.—Palm Garden (A Weinholzer, manager): Week June 26 I an attractive programme was presented to a large attendance by Edith Maretta. Clara Wagner. Catherine Becker. Hattle W. Mack. George B. Gardner. William Becker. Horse's and May, and Edward Veith.—Tivoli (John Straka. proprietor: Fred. Sanford. business manager): Good business week 26 I. Della Wall. George Fisher. Fred. Sanford. and a xylophone solo by Sophia Straka took well.—Olympic (S. Fink. manager): Opened to good sized andlences week 26 I. A minstrel scene and a good line of specialties by Cooper and Peasley. Burnhart and Raymond. West Sisters. Shaw Brothers. Harry A/berti. Blanch Ward. Polly O'Neill. Amy Lee. Hazel De Mar. Charles Ellsworth. and Charles Gardner.

RICHMOND, VA .- Auditorium (Thomas G. Leath. RICHMOND, VA.—Auditorium (Thomas 6. Leath, manager): The bill week June 26 is high class and big business continues. The Aherns. John E. Drew, Barrinton and Martelle, Trixedo. Mamie Harnish. Madden and McCarthy, and the Citizens Band made up the list.—Main street Park (Allen Jenkonsmanager): The bill week June 26 while not as good as the average, is drawing fair crowds. It includes Earl and Wilson, Melville and Conway. Howard and Mack. Kessner and Reid, and Mae Taylor.—Jefferson Roof-Garden (Jake Wells, manager): After being closed for over two sensons this popular place of amusement will reopen under the management of Jake Wells io. An all-star bill has been engaged for the opening week, headed by McIntyre and Heath. Mr. Wells will be remembered as the successful manager of the Bijon during the past season.

NEW ORLEANS, LA.—At West End. Perkins'

Mr. Wells will be remembered as the successful manager of the Bijon during the past season.

NEW ORLEANS, LA.—At West End, Perkins' Chromilitant Band and an excellent olio, consisting of Reno and Richards, Gardner and Gilmore, and the vitagraph. The scenic railway and the ostruch farm are well patronized.—Athletic Park offers Brooke's Chicago Marine Band, Nevell and Shevett. Bert Coote and Julie Kingsley, and the cinematograph.—Item: Salvyl Sammis, the charming prima donna of Brooke's Marine Band, left June 29 to fill a number of concert engagements throughout the country, beginning at Lexington, Ky., and extending over a period of two months.

TORONTO, CAN.—The New Bijou (M. S. Robinson, manager) is still open and drawing fair crowds. Fanny Granger and a good vandeville co. are the attraction.—Hanlon's Point (William Gault, manager) has the Canadian-American Military Band, under the leadership of John E. Kurkamp.—Munro Park (William Banks, manager): Under its present management the park has improved as never before and the attendance increases nightly. The bill week June 25 includes Dickson Brothers. Palaro Brothers Fairman. Shea Troupe, and Professor Culligan's Orchestra, A new lighting plant has been installed and the grounds are now brilliantly illuminated.

HAMPDEN, AE.—Riverside Park (J. T. Gorman, director): The London Vandeville co. closed June 24 to good business and best of satisfaction. A strong effort will be made to have the party return for another week later in the season. The Boston Novelty co. opened for one week 26 to large audience and was well received. The Vilona Sisters made a distinct hit. Bud Snyder was a success. Frank Clayton, the Flowds, and Garnella and Shirk completed the list. The N. Y. Specialty co. 3-8.

TANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Barlow's Miestrela opened week June 26

pieted the list. The N. 1. Specialty co. 3-8.

AANSFIELD, O.—Lake Park Casino (E. R. Endly. manager): Barlow's Minstrels opened week June 16 to crowded house: co. first class. For week 3 Morrell and Evans. Belkmap and Davis. Berry and Hughes, and Laukin and Wilkes.—Items: The Casino grounds were badly damaged by the flood 19, but no damage was done to the building. Repairs have all been made and everything is running along smoothly again.—Professor Gentry's Dog and Pony Show played here 20 to big house.

SAPATOGA SEPINISS. N. V. Broadway, Music.

Show played here 20 to big house.

SARATOGA SPRINGS, N. Y.—Broad wav Music Hall (Patrick McCue and Edward Malouey, proprietors; Harry F. Curtis, manager: Under the present management this place has proved to be one of the most attractive resorts here. The bill for week June 3:30 includes Edna Burnett. Mae Russell Harry Jenkins. Tom Robinson, Luli Sheldon, and Harry Van Veghten. For week 3 the Three Bastido Sisters, Irene Watson, Marton Lucere, and others.

MANISTEE, MICH.—The new and elegant Orchard Beach Theatre will open for the Summer season I with C. W. Lee as manager. Everything is new and modern. In structure and furnishings the theatre surensses any park inilding in Northern Michigan. The parquet has a scating capacity of over seven hundred and is furnished with the most improved opera chairs. The management is booking the best vandeville attractions.

the best vandeville attractions.

DANBURY, CONN.—Kenosia Park, the traction company's resort at Lake Kenosia, will open 3 with De Villers' Novelties, including Mons. De Villers, Allen and Delmain, Kessier and Carrick, and Minnie DuPree, the dancer. The attraction week livill be Boom's Minstrels. Fred A. Shear, the genial manager of Taylor's Opera House, has taken the management of the entertainments at the Park.

management of the entertainments at the Park.

CLEVELAND, 0.—The street car strike, which
was settled June 25, has had the effect of crowding
the Summer reserts the past week. The Garden
Theatre, which had an exceptionally fine bill, has
been filled at each performance. Camille D'Arville
will be the headliner week 3. Titena George
Evans, and others are also billed. Cora Tanner will
head the bill week 10.

MONTREAL. CAN.—Theatre Royal J. B. Sparrow, manager: The theatre closed June 21 after a most successful season. A benefit for the employees will be held 3.—Arena Summer (farden (Montreal Arena Co., managers): The bill week 26 is a good one, though the aftendance is not what it should be. Morris' ponies and the Vins Ners are the headliners.

FITCHBURG, MASS.—Whalem Park: Justine and Bert Cristine, the Newsboys' Quintette, and the Josselin Family were here June 19-24.—Pinchurst: Grant and Flynn's New York Vaudeville Stars week 19-24. Marphy and Willard, Mayo Sisters, W. C. Fielda, and the Irwin Family make up this co., which

gives an excellent entertainment. Muldoon's Picnic

gives an excellent entertainment. Muldoon's Picnic 28-1.

DULUTH, MINN. — Parlor Theatre (William J. Wells. manager): Business fine. Week June 28-1: Zanfrella, Ashley and Aldo. Sam Green. Rose V. Wentworth. Corney Brooks, Sadie Manning. Adraine. Woods and Hamilton. Mayme Smith. Blackford Brothers. William J. Wells. The features are Zanfrella and Ashley and Aldo.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor: C. C. McClurg, manager): Large audiences. — Notes: Charles Girard. of Girard and West, has been under doctors' care since he came to this city. Miss West made a hit at the Capitol June 28-1 in single specialty.—Manager McClurg has secured Ed. S. Jolly as musical director.

PHILADELPHIA, PA.—Keith's Theatre continues in its prosperous career. The headliners for coming week are Mr. and Mrs. William Robyns, Kara. Kelly and Ashty, the Nawns, Harris and Fields, McNish and Albro. Lincoln and Gillett. Jack Rose. Maud Meredith, Mimic Four, Louise Truax, and the biograph.

and the biograph.

SANDUSKY. O.—Cedar Point (George A. Boeckling, manager): Titenia. Duffy, Sawtelle and Duffy.

Maze Wentworth, and Leo and Chapman closed a
very satisfactory week's engagement June 24. For
week of June 25: Ray Burton, Kleist, Zimmer, Kittie Wolf, and Herne Brothers.—Item: July 4 has
been set apart for a gala day at this resort.

DENVER, COL.—Chutes Park (Harris and Bauman, managers): The Deltorellis, Oscar Dane, Mabel
Lynch, and others in vaudeville, with Sahe Boynton in her daring ride on a bicycle down the chutes,
and Midway have attracted immense crowds June
25-1. The Battle of San Juan Hill will be reproduced 2.

STAUNTON, VA. — Highland Park: Manager Opperson, of the street car company, opened the regular vandeville season June 26 to enormous rrowds at the theatre erected recently. Prospects for the season are very good. Co. is headed by

Cyrene.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell,
manager: Clarence Leonard, business-manager):
June 26-1: Sisters Castle, the La Roses, Myers and
Mason, Mile, Modesta, Walter Kent, Mile, Quessand,
Jack Welch, and Myrtle La Blanch.

Jack Weich, and Myrtle La Blanch.

MINNEAPOLIS, MINN.—Harmonia Theatre: Week
June 25: Charles Daly, Krior and Gates, Rhoda
Oliver, Charles Scobie, Baker and Fonda, Lulu Joadwin, Langley and Faunce, May Floyd, fire dancer,
and a sketch called The Demoness.

and a sketch called The Demoness:

SOUTH BEND, IND.—Springbrook Wigwam Theatre (Darbrough and Johnston, managers): Week June 261: Sisters Lellais and Hays. Baker and Brunell. Lorraine Dreux. Elmer Jerome, Mabel Hite, and William Long: business good.

ROCKFORD, ILL.—Harlem Park (Harry Mittenthal, manager): Week June 19: Winkler's Juvenile Band, owing to counter attractions, to light business. The specialties of Caroline Gardner, Flora Fontella, and Bessie Dixie were well received.

HARTFORD, CONN.—At The Chutes and Werder's Park, week June 19:24, attendance at the Summer theatre was very large and bill most excellent, comprising Sherman's trained goats, Allie Leslie, Morrissey and Markey. John Hurley, and May Melville, OWOSSO, MICH.—Caledonia Park Casino (O. J. OWOSSO, AICH.—Caledonia Park Casino (O. J. Royce manager): Ionia Band and Owosso City Band ombined and gave a concert June 25; good crowd. Week 3: Clyo and Rochelle, May Hoey, Hattie Van Buren, and Frankie Primrose.

YONKERS, N. Y.—Yonkers Pleasure Park (John E. Bennan, manager): Arnold Sisters, Allen Wight-man, Price and Le Raine, Thomas See, Gertie Rey-nolds, and the Aherns week June 25. High-class

performance.

TENPHIS. TENN. East End Park Charles T. Taylor. manager: Week June 25 a very pleasing programme was presented, including Second Tenessee Regiment Band. Teed and La Zelle. La Clar. La Narde and Rith. Eva Thatcher, and King and

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt. manager:: For week closing 1 Diana. Bicknell. Magee and Crimmins. Patterson Brothers. Gruet. Beers and Gruet. Grierson Sisters. A. C. Lawrence. and Tom Collins and his kangaroo: attendance good. PORTLAND, ME.—Riverton Park Theatre E. A. Newman, munager: New York Novelty co. has been drawing throngs to this popular outdoor resort dur-ing the week June 26. The co. was first class.

BATH, ME.—Merrymeeting Park: Week June 26-l the London Vaudeville co., including the Martines. Nooyah, E. M. Hall, and John T. Hanson and Mabel

Drew.

NORPOLK, VA.—Week beginning June 26. The Anditorium has closed for the season.—The Ocean View is running on full time with Carlin and Clark's Ministries and playing to large crowds.

HAMILTON. O.—Lindenwald Park (Thomas Smith manager): Seeker, Wilks and Seeker. Donna B. Sol. B. Matthews. Scott and Cooper, and Warren and Howard comprise the bill for week June 26-1.

#### VAUDEVILLE PERFORMERS' DATES.

America's Comedy Four—Allentown, Pa., 3-8.
Amber, Maud—Palace, N. Y., 3-8.
Adelman, Joseph—Hopkins', Chicago, 3-8.
Albertus and Bartram—Crystal Palace, London,
England, June 5-22.

ALDRICH, CHARLES T .- Alhambra, London, England-indefinite.

Adams Brothers Co.-Atlantic City, N. J., June

Adams Brothers Co.—Atlantic City, N. J., June 19-Aug. 5.

Avon Twin Sisters—Proctor's, N. Y., 3-8.

Blanchard, C. C.—Keith's, N. Y., 3-8. Keith's, Philadelphia, 10-15.

Beards, The—Yonkers, N. Y., 3-8. Bridgeport, Conn., 10-15.

Bicknell—Olentangy Park, Columbus, 3-8.

Bogart and O'Brien—Palace, N. Y., 3-8.

Clivette—Royal Theatre, Birmingham, England—indefinite.

-indefinite. Carus, Emma—Ferris Wheel Park, Chicago, 2-8. Cawthorn and Forrester—N.

June 12—indefinite.

June 12—indefinite.
Crissy and Dayne—Orpheum, San Francisco,
Cal., June 18-8, Orpheum, Los Angeles, 19-21.
Collins ,Tom—Olentangy Park, Columbus, 3-8.
Clyo and Rochelle—Caledonia Park, Owosso, 3-8.
Carter, Chas. J.—G. O. II., Freeport, III., 2-8.
Casino Comedy Four—Proctor's, N. Y., 3-8.
Dillon and Garland—Lycoming O. H., Williamsport, Pa.—Indefinite.
Day, Geo. W.—Keith's, Boston, 19-15, Keith's
Philadelphia, 17-22.

Day, Geo. W.—Keith's, Boston,
Day, Geo. W.—Keith's, Boston,
Philadelphia, 17-22.

Philaceppina X.

D'Arville, Camille—Haltnorth's Garden,
land, 3-8.

Darrow, Mr. and Mrs. Stuart—Proctor's N. Y.,
3-8, Empire, Atlantic City, N. J., 10-15.

Detty and Murray—Pastor's, N. Y., 3-8.

Downs, T. Nelson—Palace, London, England—
Indefinite.

Candon, Cleveland, 3-8.

Evans, Geo.—Haltnorth's Garden, Cleveland, 3-8. Everhardt—Minerva Park, Columbus, 2-8. Electric Quartette—Duquesne Garden, Pittsburg,

ELY, EDGAR ATCHISON -Tivoli Music Hall. London, England, 10-Aug. 5.
Ely and Harvey—Proctor's, N. Y., 3-8.
Ellsworth and Burtt—Pastor's, N. Y., 3-8.
Falke and Semon—Empire, Atlantic City, N. J.

3-8.
Frencelli and Lewis—St. Louis, Mo., 9-15.
Fleids and Ward—Keith's, Boston, 3-8. Keith's,
Philadelphia, 10-15.
Fawcette Twin Sisters—Memphis, Tenn., 2-8.
Fergusons, The—Proctor's, N. Y., 3-8.
Gaylor and Gaff—Brookside Park, Brattleboro,
Vt., 3-8.
Galande, G. O. H., Freeport, Ill., 2-8.

Vt., 3-8.
Galando—G. O. H., Freeport, Ill., 2-8.
Gardner and Hunt—G. O. H., Freeport, 2
Garrisons, The—England—indefinite.
Hoey, May—Caledonia Park, Owosso, 3-8.
Howe and Edwards—England—indefinite.
Hefron, Tom—Riverside Park, Saginaw,

Hefron, Tom-Riverside Park, Saginaw, Mich., 2-7, Lake Eric Park Casino, Toledo, O., 9-15, Heron, Gillingwater and Co.—Idlewild Park, Newark, O., 2-8.

Heron, Gillingwater and Co.—Idlewild Park, Newark, 9, 28, Hartley and Aman—Cascade Park, New Castle, Pa., 3-8. Hines and Remington—Ferris Wheel Park, Chicago, 2-8, Suburban Park, St. Louis, Mo., 9-15. Hanson and Drew—Salisbury Beach, Mass., 2-8, Jones and Sutton, Cuba Theatre, Havana, Cuba—indefinite.

King and Strange—Glenwood Park, Little Rock, Ark., 2-8.

Kendai, Ezra—Shea's, Buffaio, 3-8.
Kleist Bros.—Minerva Park, Columbus, 2-8.
Knoli and McNeill—E. Liverpool, O., 3-8.
Kenwich, Anna—G. O. H., Freeport, Ill., 2-8.
Lawrence, A. C.—Olentangy Park, Columbus, 3-8.
Lawrence Sisters—G. O. H., Freeport, Ill., 2-8.
Lynch and Jewell—Proctor's, N. Y., 3-8.
Lynch and Jewell—Proctor's, N. Y., 3-8.
Lynton and McIntyre—Pastor's, N. Y., 3-8,
Keith's, N. Y., 10-15, Keith's, Boston, 17-22.
Litchfield, Mr. and Mrs. Neil—Electric Park,
Maysville, Ky., 3-8, Coney Island, Cincinnati,
O., 10-15.
Lloyd, Annie—Syracuse, N. Y., 3-8.

Lloyd, Annie—Syracuse, N. Y., 3-8.

MONROE AND MACK—Keith's, Philadel

MONROE AND MACK—Keith's, Philadelphia, 3-8.

Mudge and Morton—Eldridge Park, Elmira, N. Y., July 3-Sept. 25.

Mack and Fenton—Corning, N. Y., 3-8.

Magee and Crimmins—Cientangy Park, Columbus, 3-8.

Morley and Bayer—Bockford, Ill., 2-8.

McLeun and Hall—Palace, N. Y., 3-8.

McLeun and Hall—Palace, N. Y., 3-8.

McWatters and Tyson—Fastor's, N. Y., 3-8.

Maxwell and Hadley—Pastor's, N. Y., 3-8.

Nosses, Flve—Casino, Toledo, O., 2-8.

Onris, The—Olentangy Park, Columbus, 3-8.

Onris, Adele Purvis—Chicago O.H., 3-8.

Primrose, Frankie—Caledonia Park, Owosso, 3-8.

Robyna, Mr. and Mrs. W.—Keith's, Philadelphia, 3-8.

Redding, Francesca—Orpheum, San Francisco, June 18-8. Orpheum, Los Angeles, 9-21.

Renwood, Minnie—G. O. H., Freeport, Ill., 2-8.

Stewart Sisters—Nantasket Beach, Boston, 3-8, Grand Central Roof, N. Y., 10-15.

Stuart—Palace, N. Y., 3-8.

Sablon, Alice—Shellport Park, Wilmington, Del., 3-8.

Sankey Brothers—Minerva Park, Columbus 2-8.

3-8.
Sankey Brothers—Minerva Park. Columbus 2-8.
Sabel, Josephine—Koster and Bial's and Madison Square Roof-Garden 3-8.
Siegel, Samuel—Palace Theatre, London, June 26-10.

Siegel, 26 10. 26 10.

Sweatnam, W. P.—Proctor's, N. Y., 3-8.
Saxon and Brooks—Proctor's, N. Y., 3-8.
Titenia—Haltnorth's Garden, Cleveland, 3-8.
Tanner, Cora—Haltnorth's Garden, Cleveland, 10-15.

10-15.
Topperwein—Minerva Park, Columbus, 2 8.
Thornton, Bonnie—Pastor's, N. Y., 3 8.
Tanakas—Pastor's, N. Y., 3 8.
Van Buren, Hattle—Caledonia Park, Owesso, 3 8.
Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.
Whiting Sisters—Olentangy Park, Columbus, O., 2 8.

WILDER, MARSHALL P.—Masonic Roof, Chicago, Ill., 9-16. Westons, The—Proctor's, N. Y.. 3-8. Wolfe, Kittie—Minerva Park, Columbus, 2-8. Walters, Harry—Pastor's, N. Y. 3-8.

#### CORRESPONDENCE. (Received too late for classification )

CONNECTICUT.

DANBURY. TAYLOR'S OPERA HOUSE of A Shear manager: Dark.—ITEM: Manager Shear making extensive alterations in the house, an when completed will add greatly to the appearance of the house and the convenience of the patrons.

#### MINNESOTA.

MINNESOTA.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Beggar Prince Opera co. closed a week's engagement June 24 to fair attentiance: audiences pleased. Repertoire: Said Pasha. Olivette. The Beggar Student. The Chimes of Normandy Mikado, and Girofle-Girofla. The benefit for the cyclone sufferers of New Richmond, Wis., given by the ladies of St. Cloud 26, was a great success; net receipts. \$349. Manager Davidson gave the use of his theatre for the benefit.

#### MISSISSIPPI.

GREENVILLE.—ITEM: Manager March's bookings for '99-1900 includes Lewis Morrison. Creston Clarke. Because She Loved Bim So. Bariow's Minstrels. Shore Acres. and Mabel Paige.

#### WISCONSIN.

GREEN BAY. - TURNER OPERA HOUSE: Dark. - KLAUS HALL: Schiller's Stock co. 3-8.

#### ----ARENA.

RACINE, WIS.—Howe and Cushing's Circus June 21 had very small patronage. Financial difficulties overtook the show here.

TACOMA, WASH. Ringling Brothers' Circu June 15. The finest circus ever of the coast. Two performances to large crowds. The management received many compliments for the courteons treatment of the crowds by all employes.

SPOKANE, WASH.—Ringling Brothers' Circus

WALLA WALLA, WASH. Ringling Brothers' ireus to packed tents June 21: excellent perform

TORONTO, CAN.—Forepaugh and Sells Brothers Circus showed here June 26 to seventeen thousand people. The attendance was a record-breaker and the show was the best seen here in years. Professor Woodward's seals were the hit of the show, with the Hanlon troupe of acrobats a close second. The metagerie is the largest and most complete ever exhibited to Torontonians. metagerie is the largest and most complete ever ex-hibited to Torontonians. A reception was tendered to Press Agent Miller and James De Wolfe, of the show, by the local newspaper men after the evening performance, and an exceedingly enjoyable time was spent. Both gentlemen are well known and unlar her

NEW WHATCOM, WASH.—Ringling Brothers Fireus June 17 gave us the best show that has ever been seen here; large attendance.

BATTLE CREEK, AICH. Wallace's Circus June

DOWAGIAC, MICH.—Wixom Brothers Dog lony Show gave two performances June 26 rowded tents.

NEW HAVEN, CONN.—Buffalo Bill's Wild West June 28 drew large crowds The Battle of San Juan was realistic and pleased all. While in town Colonel Cody was entertained by his many friends at dinner, and Annie Oakley, who has a host of friends here. and Annie Oakley, who has a host of f was also the recipient of much attention.

ST. PAUL, MINN .- Walter L. Main's Circus gave cellent performances June 27 to large atta-Ringling Brothers' Circus 27.

WILLITANTIC, CONN .- Buffalo Bill's Wild West

STILLWATER, MNN.-Walter L. Main's Circus ntertained two large crowds June 23. warren, PA. Sparks' Circus June 28: attend-nce not large on account of heavy ram.

NASHUA, N. H.—La Pearl's Circus gave a good erformance to crowded tents June 30. CLEVELAND, O. Gentry's Dog and Pony Show leased large audiences June 26-1.

pleased large audiences June 3-1.

SEATTLE, WASH.—Ringling Brothers Circus, which showed here June 16, is undoubtedly the largest and most satisfactory show that ever visited the coast. The success of the performances in this section was something remarkable, the immense tent being filled to overflowing at every place. Five thousand people were turned away trun two performances here.

#### OBITUARY.

Margaret J. Behman, wife of Louis C. Behman, of Hyde and Behman, the Brooklyn managers, died of pneumonia on June 30, at her Summer home in Bayport, N. Y. Mrs. Behman was born in Philadelphia thirty-five years ago. She was the oldest daughter of Charles J. Scott. of that city, and was a sister of Charles T. Ellis, in whose company she played for several seasons.

She was married to Mr. Behman in 1892, when she retired from the stage. Their married life had been extremely happy and Mrs. Behman's death is a severe blow to her husband. She is survived by three children, a boy and two girls.

Alonzo N. Howard, for ten pears dress circle door-keeper at the Grand Opera House, Wasshinton, D. C., under John W. Albaugh's management, and occupying the same position for two years during Mr. Albaugh's connection with the Lafayette Square Theatre, died June 29 of paralysis. Mr. Howard was a veteran of the Civil War, and was formerly a sergeant on the Washington police force. The funeral was under Masonic direction. The interment was at Rock Creek Cemetery. Creek Cemetery.

Patrick J. Shannon died on June 25, in Mil-waukee, Wis., of heart disease. Born in Mil-waukee on July 24, 1853, he was apprenticed as a boy to a printer in that city, and gained a thorough knowledge of the printing trades and kindred interests. For twenty years he had been well known to theatrical men as a show printer and as president of the Cream City Bill Posting Company.

Mrs. E. D. E. N. Southworth, authoress of sixty popular novels, died on June 30, in Washington, D. C., as a result of prostration by the hot weather of a few weeks ago. She was eightyone years of age.

Edith Heraud, daughter of the late John A Heraud, died recently in London. She had been well known in England for many years as an ac-tress and reader.

Andrew Bache died suddenly of apoplexy, at Morristown, N. J., on June 29. At one time he had been manager of Niblo's Garden, in this city.

#### MATTERS OF FACT.

Greenville Talbott, manager of the Talbott Dramatic company, has secured through Howard and Doyle the right to produce in the South during the coming season Jim the Penman and Young Mrs. Winthrop.

The tour of Ben Hendricks in A Yenuine Yentleman will be under the direction of Arthur C. Aiston next season. As Mr. Aiston will personally manage William A. Brady's production of The Sorrows of Satan, he has arranged with Phil Hont to manage the former attraction on the road and represent his interests. A Yenuine Yentleman has been already booked to the coast for next season, and all of the principal Eastern cities will be played.

Manager William Garen, of Havlin's Theatre. St. Louis, is having a short Summer season in the East, with headquarters at Atlantic City. He is enthusiastic as to the probabilities of the coming season in the West, and particularly at Havlin's. This will make the sixth season of Mr. Garen as the resident manager of Havlin's.

R. C. Chamberlin is receiving good notices from the Milwaukee papers. He is the comedian of the Thanhouser-Hatch Stock, which is playing to the capacity at every performance. His Hiram Green in The Butterflies, Bender in All the Comforts of Home, Paulard in The Masked Ball, and Spaulding in The Private Secretary were characterized as particularly excellent performances.

The Pythian Opera House, at Jackson Tenn. having changed hands, managers who have already booked there for next senson are requested to communicate with the new management.

Margaret Rosa and Vera Harte, assisted by the original Dutch pickaninnies, were headliners and the hit of the vaudeville bill at West Natick Park last week. They play Lowell, Mass., week of July 10.

Charles Meyer suppled the wigs for many of the principal productions at the New York the-atres the past season and in every instance gave the best satisfaction. He aiso manufactures grease paints, powders and creams, which are extensively used by the profession. His estab-lishment is located at 119 Fourth avenue.

Kennedy's Players will bring their Summer season to a close Aug. 19 and immediately begin their tour for 1899-1990. A few people up in repertoire are wanted by Manager Prescott R. Loveland. Paterson, N. J., to support his star. John J. Kennedy, for the rest of the Summer and for next season.

A number of influential citizens of Birmingham, Ala., comprise the company which is building the New Auditorium at that city. The house will be completed about Sept. 1 and will be one of the handsomest amusement edifices in the South. It will be completely equipped with every modern appliance and an adequate supply of scenery. The comfort of the players is catered to as well as the patrons, the dressing-rooms being roomy and comfortable. The time is now being booked by the manager.

Joseph Desberger has just closed with the Gif-fen Stock company and is at liberty for the en-suing season. He is an experienced man either in advance or with a company.

Amy Ames, for many seasons one of the prin-ipal features of Natural Gas, and an admirable character actress, is open to offers, the best only, for next season.

W. L. and Mina Gleason, who have confined their operations to the Pacific Coast for the past five seasons, have returned East. They are both capital character actors, and their work with the Frisco stock companies acquired for them popular favor. They will accept stock engagements for next season.

Helen Guest, a vivacious ingenue and juvenile actress, who has given excellent satisfaction in many responsible parts, has not affixed her signa ture to a contract for the approaching season She is open to good offers.

Evelyn Gordon, with an excellent repertoire experience, invites offers for leads or heavies with stock or road companies. She may be addressed 3618 Michigan Avenue, Chicago.

A. H. Stuart is playing in McCullum's Stock company, Fortland, Me., appearing this week as Porthos in The Three Guardsmen.

Clara Lavine, the comic opera prima donna, has a dattering offer from a London manager to appear in a new operatic production, but has not definitely decided upon accepting same, as she has equally good offers to appear in a new production in this country the coming senson.

Centennial Hall, Albany, N. Y., is booking destrebular Hall, Alberty, S. 1. is booken first-closes attractions on sharing terms or rental. The prices will be arranged according to the merit of the attraction. The house is accessible by troibe from any part of the city and is man-aged by E. J. Dooley.

The Inter-Mountain Fair, at Boise, Idaho, week of Sept. 25 attracts crowds to that city. A good attraction could fill a profitable time at the Columbia Theatre that week. The time has not yet been filled by Manager James A.

Yachtsmen will find a bargain in a forty-foot centreboard sloop yacht which G. R. Stringham, 140 West Thirty-ninth Street, offers for sale. It is completely equipped and handsomely furnished.

Hope Booth, who scored so signally in the ingenue role in Through the Breakers, has been the recipient of several good offers, two of which she has taken under advisement.

Sam Pollock closes his engagement with Frank Daniels on Saturday night, and will then be at liberty. He may be addressed care this office. A good one-night stand in Indiana is Auburn.

with a drawing population of 7,000. It has an up-to-date theatre in Henry's Opera House. Willis M. Goodhie has taken charge of the business interests of Bert Coote for the coming season, and is rapidly filling time for his star. Mr. Coote will open Aug. 28 with The New Boy.

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